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UMU-103



**INSTITUTE OF
CORRESPONDENCE EDUCATION**

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B.A. DEGREE COURSE

FIRST YEAR

INDIAN MUSIC

Allied Subject—I

SANSKRIT

Package—1

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**UNIVERSITY OF MADRAS
MADRAS - 600 005.**

**B.A. DEGREE COURSE
INDIAN MUSIC**

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SANSKRIT
Package—1**

WELCOME

Dear Student,

We welcome you as a student of the First Year B.A. Degree Course in Indian Music.

This subject deals with Paper Allied Subject—I—Sanskrit which you will have to study in the First Year of the Course.

The learning materials for this paper will be sent to you periodically and supplemented by a few contact lectures.

You must be aware that learning through correspondence involves a great deal of self-study. We hope that you will put in your whole-hearted efforts.

On our part we assure you of our help in guiding you throughout the course.

Wish you all success.

DIRECTOR

II — SCHEME OF LESSONS

Allied Subject—I — SANSKRIT

1. Introduction to Samskrta alphabets (nagari-lipi). Rendering of the alphabets in Roman script with diacritical marks.

2. Selections from :

- (a) Infant Reader by K. L. V. Sastri.
Lesson Nos. 1 to 4, 20, 21, 23, 24, 25 to 30.
- (b) Reader—I by K. L. V. Sastri.
Lesson Nos. 1, 2, 3, 5, 7, 9, 17, 19, 23, 27, 31.

3. Grammar :

- (a) Vowel and consonant sandhi-s.
- (b) Declensions of nouns and pronouns.
- (c) Conjugation of verbs in present, imperfect-past, imperative and future.
- (d) Words to be used in sentences.

4. Translation into English or Tamiz, the selected verses and prose passages from Laksanagrantha-s. Brief explanations.

5. Translation into English or Tamiz, the selected songs in Samskrta.

Note : The verses, prose passages and songs are given in the text book to be compiled and published by the University.

Books Prescribed :

- (1) Infant Reader — Book I by R. S. Vadhayar.
- (2) Reader—I by R. S. Vadhayar.
- (3) Selections of Samskrta Prose Passages, Verses & Songs.

III — OVERVIEW

This package of learning materials deals with all the five lessons.

IV — STUDY UNIT

1. INTRODUCTION TO SAMSKRTA ALPHABETS

OBJECTIVES:

Music has an important role in elevating the mind not only through the melody but also by the mental attitudes (bhāvas) which it produces in the minds of the singer as well as listener. For inculcating in us a sense of deep devotion and leading us, thus, to the realisation of God and reaching salvation, music is the surest, simplest and noble medium.

A galaxy of musicians beginning from Sri Purandara Dasa, Saint Tyagaraja, Sri Muthuswamy Dikshitar, Sri Syama Sastri and others have contributed much to this field. They were all well-versed in their mother-tongue as well as Sanskrit.

This knowledge of Sanskrit has helped them a lot to understand the philosophical-cum-religious tenets contained in the Sanskrit literature and thus has enriched their musical outpourings.

In order to understand the true spirit of the songs of these great composers-cum-musicians and also the truths embedded in them, knowledge of Sanskrit is essential. Besides, Sanskrit language has contributed much to the growth of Music and Musicological Literature. We find the Sama Veda, the Natya Sastra of Bharata and several other treatises in this language touching upon or broadly dealing with the theoretical and practical aspects of the science of Music. Hence a study of Sanskrit Language

will surely lead a keen student of Music to a clear understanding of this great art.

B.A. MUSIC CORE — ALLIED SUBJECT

INTRODUCTION:

Sanskṛta is one of the oldest languages of the world. It is the eastern branch of that group of languages known generally as the 'Indo-European'. Since Vedic times its literature has grown in depth and breadth and contributed much to Indian culture. Indian vernaculars viz. Tamil, Telugu, Malayalam and Kannada have been much influenced by this ancient language, not only in the field of literature but also in their philosophical concepts. We can add with certainty that impact has also been made especially by Tamil on Sanskṛta too.

This language, Sanskṛta, is known by several names as Devavāṇī (देववाणी), Daivī vāk (देवी वाक्) Surabhārati (सुर भारती) and Gīrvāṇā bhārati (गीर्वाण भारती). These names given to this language indicate that Sanskṛta was a language of high order and employed as a literary language. This language was used for intercommunication among the scholars in spreading knowledge pertaining to various branches of arts, religion and philosophy. Mahākavi Daṇḍin makes the following observation about Sanskṛit:

संस्कृतं नाम देवीवाक् अन्वाख्याता महर्षिभिः

Sanskṛtam nāma daivī vāk anvāhyātā maharṣibhiḥ (i.e., The great sages say that Sanskṛtam is the language of Gods).

This language is also called Samskr̥ta (संस्कृत) which means a perfected, highly refined or polished language (सं + कृतम्) (गम्यमानम्) (सम्यक् कृतम्)

SAMSKR̥TA AND CULTURE:

As mentioned above, a great part of our cultural heritage is contained in the Samskr̥ta literature. Beginning with the Vedic literature, the most ancient texts available to us in Sanskrit, upto the classical period when Kāvya-s and Nāṭaka-s and other forms of literature grew up we find a steady development of this language and its contribution to different facets of Indian heritage and culture. Samskr̥ta not only nurtured its own growth but also influenced the other regional languages of India, in their literary and cultural developments. Thus its contribution to an ever widening growth of India's rich heritage cannot be overlooked.

SCRIPT:

For writing this language both grantha and Devanāgarī, or in short nāgarī, scripts are used. The widely prevalent mode is to use Devanāgarī.

PRONUNCIATION:

In this language clear pronunciation of the alphabets is an important aspect. Wrong pronunciation of a word may lead to the word itself giving rise to a different or even wrong meaning. e.g. पल (pala) flesh, फल (phala) fruit, वद (vada) speak,

वध (vadha) killing, माष (māṣa) black gram, मास (māsa) month, शर (śara) arrow, सर (sara) lake.

LESSON 1: ALPHABETS:

The Samskr̥it alphabets can be divided into the two following groups:

VOWELS:

अ a अ	आ ā आ	इ i इ
ई ī ई	उ u उ	ऊ ū ऊ
ऋ ṛ ऋ	ॠ ṛ ॠ	ऌ ḷ ॡ
ए e ए	ऐ ai ऐ	ओ o ओ
औ au औ	अं (a)m (अम्)	अः (a)h (अः)

In the vowels given above, the last two letters अं and अः are known as anusvāra and visarga respectively. This anusvāra is written as a dot above a vowel or consonant or as म

Visarga is a double dot by the side of the vowel or consonant.

There is no long ऌ and only long ए ē and ओ ō are found among the vowels.

The vowels in the above scheme are pronounced as below:

a as in <u>Roman</u>	ā as in <u>father</u>
i as in <u>it</u>	ī as in <u>police</u>
u as in <u>push</u>	ū as in <u>rude</u>
e as in <u>there</u>	ai as in <u>aisle</u>
o as in <u>so</u>	au as in <u>cow</u>

The r and l are pronounced very nearly as if a corresponding u follows them.

MODE OF WRITING:

While writing the alphabets the main part of the letter is written first, then the perpendicular line which runs through the letter or which is put by the side and then the horizontal line e.g.

उ, ऊ अ, इ or L, ए or S क फ

CONSONANTS:

These are classified according to the organs of pronunciation.

Gutturals	क ka	ख kha	ग ga	घ gha	ङ ña
Palatals	च ca	छ cha	ज ja	झ jha	ञ ña
Cerebrals	ट ta	ठ tha	ड da	ढ dha	ण na
Dentals	त ta	थ tha	द da	ध dha	न na

Labials	प pa	फ pha	ब ba	भ bha	म ma
Semivowels	य ya	र ra	ल la	व va	
Sibilants	श śa	ष ṣa	स sa		
Aspirate	ह ha				

A stroke below a consonant क indicates that it stands by itself without any vowel following it.

PRONUNCIATION:

The first five groups of letters beginning from gutturals कवर्ग and ending with labials पवर्ग are pronounced with tongue coming into complete contact with different parts of the mouth as follows:

Gutturals — the sound uttered through the throat.

Palatals — tongue touching the upper part of the mouth near the teeth (palate).

Cerebrals — tongue touching the roof of palate.

Dentals — tongue touching the upper row of teeth.

Labials — both the lips touching.

The following letters are pronounced with the tongue not completely coming into contact with organs of utterance:

य — the palate.

र — the roof of the palate.

ल — the teeth

व — the upper row of teeth and lower lip.

The letters श, ष and स are pronounced with a hissing sound.

ह slight exploding sound uttered in the throat.

The difference pointed out in the letters given below should be carefully studied:

ष ध ।	भ म ।	ख र व ।
य थ ।	व ब ।	प ष ।
ट ढ द ।	ड ड ।	इ झ ।

Practise reading the words given below:

EXERCISE I: Words containing two letters.

अजः	उरः	ऐलः
आपः	ऊहः	ओजः
इभः	ऋक्षः	अंसः
ईशः	एषः	कचः

EXERCISE II:

कटः	चर	फणः	अथ	तट
खलः	छल	नटः	करः	नभः

गजः	जड	कणः	तपः	इनः
धनः	दम	गदः	नगः	खगः

EXERCISE III: Words containing three letters.

जलज	उदक	चरण	रदन
भवन	पठन	रभस	शयन
अधम	चणक	वसन	शकट
जनक	नटन	आलय	उपल
नगर	कपट	शलभ	मकार

◆◆◆◆◆

VOWELS (உயிரெழுத்து)

அ ⁴ ₃	ஆ ⁵ ₄	இ ² ₁	ஈ ³ ₁	உ ² ₁	ஊ ³ ₂
a a	ā ā	i i	ī ī	u u	ū ū
ஐ ⁵ ₃	ஊ ⁵ ₄	஋ ³ ₂	௠ ² ₂	ஔ ⁴ ₂	ஐ ⁶ ₄
ai ai	au au	ī ī	ē ē	o o	ē ē
ஐ ⁶ ₄	ஊ ⁵ ₄	஋ ⁵ ₃	௠ ⁵ ₃		
au au	(a)u (au)u	(a)h (au)h			

CONSONANTS (மெய்யெழுத்துக்கள்)

க ³ ₁	ங ³ ₁	ச ³ ₂	ஜ ³ ₂	ட ³ ₂
ka k	nga k	ca k	ja k	ta k
ச ³ ₂	ஞ ³ ₂	த ³ ₂	த ³ ₂	ந ³ ₂
ca c	cha c	ta c	tha c	na c
ட ³ ₂	ட ³ ₂	ட ³ ₂	ட ³ ₂	ட ³ ₂
ta t	tha t	da t	dha t	na t
ந ³ ₂	த ³ ₂	ட ³ ₂	த ³ ₂	ந ³ ₂
ta n	tha n	da n	dha n	na n

१. पं२ पा३ प२ पा३ प२ पा३
 २. यं२ य३ य२ य३ य२ य३
 ३. रं२ र३ र२ र३ र२ र३
 ४. मं२ म३ म२ म३ म२ म३
 ५. तं२ त३ त२ त३ त२ त३
 ६. थं२ थ३ थ२ थ३ थ२ थ३
 ७. दं२ द३ द२ द३ द२ द३
 ८. नं२ न३ न२ न३ न२ न३
 ९. तं२ त३ त२ त३ त२ त३
 १०. मं२ म३ म२ म३ म२ म३

Numerals (०९८७६५४३२१०)

१ २ ३ ४ ५ ६ ७ ८ ९ ०

Example for *Diacritical Marks*:

(1) वक्रतुण्ड महाकाय कोटिसूर्यसमप्रभ ।

निर्विघ्नं कुरु मे देव सर्वकार्येषु सर्वदा ॥

Vakratuṇḍa mahākāya koṭi sūrya samaprabha ।

nirvighnam kuru me deva sarvakāryeṣu sarvadā ॥

(2) न तज्ज्ञानं न तच्छिल्पं

न सा विद्या न सा कला ।

न स योगो न तत्कर्म

नाट्येऽस्मिन् यन्न दृश्यते ॥

na tajiññānam na tacchilpam na sā vidyā na sā kalā ।

na sā yogo na tatkarma nāṭye (a)smin yan na dṛṣyate ॥

Pallavi:

Veṅkaṭācala nilayam

Vaikunṭhapura vāsam

Anupallavi:

pañkaja netram parama pavitram

śaṅkha cakra dharam cinmaya rūpam (Veṅkaṭā)

Carana:

(1) ambujodbhavam agaṇita guṇa nāmam

tumburu nārada gāna vilolam (Veṅkaṭā)

(2) makara-kuṇḍaladhara madana gopālam

bhakta poṣaka Śrī Purandara viṭṭhalam

(Veṅkaṭā)

CONSONANTS AND VOWELS

The consonants given above have the short vowel अ (a) in them to make easy the pronunciation. The consonant in its original form is क् + अ = क। All the other consonants also have the same feature.

Eg.:

च् + अ = च

प् + अ = प

य् + अ = य

श् + अ = श

The following vowel symbols are added to the consonants :

Vowel	Symbol
अ a	nil
आ ā	।
इ i	ि
ई i	ी
उ u	ु
ऊ ū	ू
ऋ r	ॠ
ॠ r	ॡ
लृ l	ॢ
ए e	ॣ

ऐ ai

ओ o

औ au

अं (a)m

अः (a)h

Consonant + Vowel

Symbol

Form

क् + आ

।

का

+ इ

ि

कि

+ ई

ी

की

+ उ

ु

कु

+ ऊ

ू

कू

+ ऋ

ॠ

कृ

+ ॠ

ॡ

कॄ

+ लृ

ॢ

कलृ

+ ए

ॣ

के

+ ऐ

॥

कै

+ ओ

०

को

+ औ

१

कौ

+ अं

—

कं

+ अः

—

कः

EXERCISE:

(1) Write the Cerebrals and Sibilants.

(2) Combine the following letters:

च	+	उ	ङ	+	ए
क	+	ऋ	ट	+	ऐ
व	+	ओ	श	+	ऊ
र	+	ऊ	द	+	ओ
म	+	ए	ण	+	उ
श	+	औ	ल	+	अ
य	+	आ	म	+	इ
न	+	ऋ	प	+	अ
व	+	अः	ध	+	ई
ह	+	उ	त	+	ऋ

CONJUNCT CONSONANTS

In this section the combination of two or three consonants are given. These combinations should be understood by the students since it is not possible to study any text without a good familiarity of these combinations. In Sanskrit two consonants one without the vowel content is joined with the next letter and written thus.

Eg.:

क + न् + या = कन्या

Here न् is joined with the letter या and both the consonants are written together. The vertical line in the letter न् is removed and it is written alongside य

Similarly in प + श् + य the line र् is removed in श् and joined with य as श्य and the final form is पश्य

We shall divide these combinations into the following groups and study them:

I. If there is a separable straight line in a consonant as न् then it is combined with a complete consonant by removing the straight line: र्

EXERCISE:

Join the words given below as in the Eg.:

आ + प् + त् = आप्त

(1) व + या + पा + र

(2) ध् + व + ज

(3) अ + ग + नि

(4) अ + स + य

(5) इ + न् + दि + रा

(6) स + प् + त

(7) अ + म् + ब + र

(8) प + श् + य + ति

II. When there is no separable straight line in the consonant (ङ् द्) then it is joined with the complete consonant by writing it under the complete consonant.

द + ध् = द्ध् ङ + ग् = ङ्ग इ + म् = इम्

EXERCISE :

Combine the following :

- (1) प + द् + ध + ति
- (2) त + र + ड् + ग
- (3) कु + ड् + म + ल
- (4) प + द् + म
- (5) श + ड् + क + र
- (6) सि + द् + ध
- (7) भ + ड् + ग
- (8) क + ड् + क + ण
- (9) द् + वे + ष
- (10) म + रु + द् + ग + ण

III. When र precedes a consonant or the vowel ऋ it is written as :

- र + क = कं
 र + थ = थं
 र + व = वं
 र + ऋ = ऋं

EXERCISE :

- (1) धे + र + य
- (2) दु + र + ज + न
- (3) का + र + य
- (4) क + र + ण
- (5) अ + र + ध
- (6) प + रा + र + ध
- (7) ध + र + म
- (8) अ + न + र + ष
- (9) ग + र + व
- (10) शी + र + ष

IV. When र follows a consonant without a vowel then it is written as follows :

- म् + र = म्र
 ब् + र = ब्र
 त् + र = त्र or अ
 द् + र = द्र

EXERCISE :

- (1) ग् + री + वा
- (2) व् + र + त

- (3) द + ह + म
 (4) त + क् + र
 (5) वि + क् + र + म
 (6) स + ह + स् + र
 (7) च + क् + र
 (8) उ + ग् + र
 (9) ब् + र + ण
 (10) प + वि + त् + र
 (11) स + मु + द् + र

V. In combination with ह the consonants take the following forms.

- ह + न = ह्न
 ह + य = ह्य
 ह + व = ह्व
 ह + म = हम्
 ह + र = ह्र or ह

EXERCISE :

- (1) स = ह + य
 (2) ह + र + द
 (3) जि + ह + वा

- (4) आ + ह + ला + द
 (5) ग + ह + व + र
 (6) बा + ह + य
 (7) ह + री
 (8) ब् + र + ह् + मा
 (9) म + ह + य
 (10) ह + र + स् + व

VI. ल in combination with consonants.

- ल + क = ल्क
 ल + म = ल्म
 ल + ल = ल्ल

EXERCISE :

- (1) उ + ल + का
 (2) त + ल + प
 (3) कु + ल + या
 (4) प + ल + ल + व
 (5) म + ल + ल
 (6) शु + ल + क
 (7) त + ल + ल + ज

- (8) भ + ल + ल + क
 (9) क + ल + या + ण
 (10) व + ल + क + ल
 (11) तु + ल + य
 (12) प + ल + व + ल

VII. श् in combination with consonants takes these forms :

श् + य = श्य

श् + व = श्व

श् + ल = श्ल

श् + र = श्र

EXERCISE :

- (1) प + श् + य
 (2) अ + श् + व
 (3) श् + र + म
 (4) श् + रो + त + र
 (5) श् + लो + क
 (6) श् + ला + घृ + य
 (7) वि + श् + व
 (8) आ + श् + र + म

- (9) श् + वे + त
 (10) श् + ये + न
 (11) श् + वा + ल
 (12) श् + र + व + ण

VIII. The following are irregular forms of conjunct consonants.

क् + त = क्त or क्त

त् + र = त्र

त् + त = त्त

ठ् + य = ठ्य

द् + य = द्य

क् + ष = क्ष

ज् + ञ = ज्ञ

EXERCISE :

- (1) श + क् + ति
 (2) मा + त् + रा
 (3) उ + त् + त + म
 (4) शा + ठ् + य
 (5) प + द् + य
 (6) प + क् + ष

- (7) अ + ज् + आ + न
 (8) व् + य + क् + ति
 (9) अ + तो + द् + य
 (10) य + क् + ष

IX. Split the following words and write:

- (1) भिक्षुकाः ।
 (2) मर्म ।
 (3) वल्लभ ।
 (4) दण्ड ।
 (5) श्रोमति ।
 (6) सुज्ञान ।
 (7) मन्दारवृक्ष ।
 (8) सङ्गीत ।
 (9) पुष्कर ।
 (10) विन्ध ।
 (11) कल्पलता ।
 (12) हमीर्कल्याणि ।
 (13) शङ्कराभरण ।
 (14) सिन्धेन्द्रमध्यम ।

2. SELECTIONS FROM TEXT BOOKS

This lesson is in two parts. Both the parts contain chiefly the translations of the lessons from the prescribed text books.

Part (a) deals with Infant Reader by K. L. V. Sastri.

Part (b) with Reader — I by K. L. V. Sastri.

The grammatical and other details pertaining to these two books are given in lesson no. 3.

1. Infant Reader — Lesson No. 1

अयम् अजः ।	This is a goat.
अयं गजः ।	This is an elephant.
अयं वृक्षः ।	This is a tree.
इयं बाला ।	This is a girl.
इयं माला ।	This is a garland.
इयं लता ।	This is a creeper.
इदं पात्रम् ।	This is a vessel.
इदं नेत्रम् ।	This is an eye.
इदं पुष्पम् ।	This is a flower.

2. Infant Reader — Lesson No. 2

सः गजः ।	That is an elephant.
सा बाला ।	That is a girl.

तत् पात्रम् ।	That is a vessel.
गजः गच्छति ।	An elephant goes or is going.
अजः तिष्ठति ।	A goat stands or is standing.
वृक्षः फलति ।	A tree bears fruits.
रामः पठति ।	Rama reads.
बाला तिष्ठति ।	A girl stands.
माला म्लायति ।	A garland fades.
लता पुष्पति ।	A creeper puts forth flowers
सीता वदति ।	Sita speaks.
पात्रं पतति ।	A vessel falls.
नेत्रं स्फुरति ।	An eye throbs.
पुष्पं विकसति ।	A flower blooms.
मुखं लसति ।	A face shines.

3. Infant Reader — Lesson No. 3

बालौ ।	Two boys.
फले ।	Two fruits.
इमौ बालौ ।	These are two boys.
तौ देवौ ।	These are two gods.
इमे फले ।	These are two fruits.
इमे बाले ।	These are two girls.

ते पात्रे ।	Those are two vessels.
ते लते ।	Those are two creepers.
बालौ पठतः ।	Two boys are reading.
फले पततः ।	Two fruits are falling.
बाले गायतः ।	Two girls are singing.
वृक्षौ फलतः ।	Two trees bear fruits.
गजौ गच्छतः ।	Two elephants are going.
पुष्पे विकसतः ।	Two flowers are blooming.
नेत्रे स्फुरतः ।	Two eyes are throbbing.
अजौ तिष्ठतः ।	Two goats are standing.
माले म्लायतः ।	Two garlands are fading.
लते पुष्पतः ।	Two creepers put forth blossoms
मुखे लसतः ।	Two faces are shining.
देवौ वदतः ।	Two gods are speaking.

4. Infant Reader — Lesson No. 4

हंसाः ।	Swans.
पद्मानि ।	Lotuses.
इमे हंसाः ।	These are swans.
इमाः लताः ।	These are creepers.
मानि पद्मानि ।	These are lotuses.

ते गजाः । Those are elephants.

ताः मालाः । Those are garlands.

तानि फलानि । Those are fruits.

हंसाः कूजन्ति । Swans are cackling.

मालाः म्लायन्ति । Garlands fade.

पद्मानि स्फुटन्ति । Lotuses bloom.

बालाः गायन्ति । Girls sing.

गजाः गच्छन्ति । Elephants go.

लताः पुष्प्यन्ति । Creepers put forth flowers.

अजाः तिष्ठन्ति । Goats stand.

पुष्पाणि विकसन्ति । Flowers blossom.

फलानि पतन्ति । Fruits fall.

वृक्षाः फलन्ति । Trees bear fruits.

मुखानि लसन्ति । Faces shine.

बालाः पठन्ति । Boys }
Girls } read.

In the above lessons 1-4 the demonstrative pronouns 'This' (अयम्, इयम्, इदम्), and 'That' (सः, सा, तत्) in Masculine (M), Feminine (F) and Neuter (N) genders are given.

Their forms in singular, dual and plural are also given.

Singular :

अयम् — This (M)

इयम् — This (F)

इदम् — This (N)

Dual :

इमौ — These two (M)

इमे — These two (F)

इमे — These two (N)

Plural :

इमे — These (M) (Three or more than three)

इमाः — These (F) (Three or more than three)

इमानि — These (N) (Three or more than three)

Similarly " सः " That.

Singular :

सः — That (M)

सा — That (F)

तत् — That (N)

Dual :

तौ — Those two (M)

ते — Those two (F)

ते — Those two (N)

Plural :

- ते — Those (Three and more than three) (M)
 ताः — Those (Three and more than three) (F)
 तानि — Those (Three and more than three) (N)

Present Tense :

III Person Singular, Dual and Plural forms of verbs are also given in this lesson.

Eg. :

- (गजः) गच्छति । An elephant goes or is going.
 (गजौ) गच्छतः । Two elephants go or are going.
 (गजाः) गच्छन्ति । Elephants go or are going.

EXERCISE :

- (a) Give the other forms of सः (Dual and Plural).
 (b) Give the forms in Sanskrit for the following :
 (i) Those two (M) (ii) Those (F)
 (iii) This (N) (iv) These (N)
 (v) These two (F) (vi) That (N).
 (c) Give the meanings of the following words :
 (A) (i) देवी (ii) पुष्पे
 (iii) पात्रम् (iv) हंसाः

- (v) गजाः (vi) वृक्षौ
 (vii) अजः (viii) मुखानि
 (ix) बाले ।
 (B) (i) गायतः (ii) वदति
 (iii) पठन्ति (iv) पतति
 (v) कूजन्ति (vi) तिष्ठतः
 (vii) म्लायन्ति (viii) स्फुरतः
 (ix) स्फुटन्ति ।

5. Infant Reader — Lesson No. 20

RAINY SEASON

This is rainy season. See! The sky is completely covered by clouds. Everywhere showers of rain are pouring down. People abandoning their jobs have gone home. The birds troubled by cold remain on the branches of trees. Farmers only are ploughing the fields. They sow the seeds in the ploughed fields.

In the rainy season the wells and tanks are filled with water. Rivers also flow breaking the banks. Everywhere on the ground grasses grow. Trees and creepers become full of tender shoots.

Where have you started (going) ? I am going to the shop. It is raining (वृष्टिः) (is it not?) How will you go? There is an umbrella in my hand (i.e. I have an

umbrella). Umbrella protects people from heat and rain. Therefore the umbrella is called 'atapatra' and 'varsatra' (आतपत्र, वर्षत्र)

NOTES :

(1) परम् — alone, except.

(a) रामात् परं देवं न विद्यते ।

There is no god other than Rama.

(b) सुरेशः परम् अत्र आगतः ।

Suresh alone came here.

(2) प्रति — towards, to.

(a) अहं गृहं प्रति गच्छामि ।

I go to the house.

(b) सा कलाशालां प्रति गच्छति ।

She goes to the college.

(3) वृष्टिः खलु पतति । — It is *indeed* raining (or rain is falling).

(4) आतपत्र — That which protects from *heat* (आतप)

वर्षत्र — That which protects from *rains* (वर्षा)

EXERCISE :

I. Use in sentences the words given below :

(1) रसणीय

(2) मधुर

(3) अलम्

(4) प्रति

(5) परम्

(6) सर्वत्र

II. Translate into Sanskrit :

(1) The birds troubled by cold remain on the branches of trees.

(2) There is an umbrella in my hand.

(3) The bee drinks honey from the flowers.

(4) They sow the seeds in the ploughed fields.

(5) Then they will go home.

(6) One boy is seated on the ground.

(7) Therefore the bee is also called *madhupa*.

(8) Don't go near the bees.

6. Infant Reader — Lesson No. 21

TWO FRIENDS

Long ago in the country of Cola there were two friends. Of the two one was keen on learning (विद्याप्रियः). The other one was bent upon earning money (धनप्रियः). The fathers of these two were very poor. Hence those two by the command of their fathers went to a foreign country.

The one keen on education, joining a school there, picked up education. The other became employed in a certain merchant's shop and earned much money.

After ten years those two started towards their country. When those two were going through the forest, the chest of money of the one interested in wealth was snatched away by the thieves. Hence he became penniless. (poor — निर्धनः).

When they came back to their country, the king of that country seeing *Vidyapriya* as well read, made him the minister. *Dhanapriya*, finding no other way for his livelihood, became a servant under that minister. See the greatness of education. That is why people say that "The wealth of education is the greatest possession."

NOTE :

I. (1) अतीव — very, very much. To be used while indicating quality.

Eg. :

अतीव पटुः : very clever

अतीव दरिद्रः : very poor

अतीव मृदुः : very soft

(not प्रभूत पटुः)

(2) प्रभूतम् । — much. To be used when denoting quantity.

Eg. :

प्रभूतं धनम् : much wealth

प्रभूतं धान्यम् : much grain

प्रभूतं अन्नम्

: much food

(and not अतीव धनम्)

ANATASIN EM

II. प्रविश्य । दीक्ष्य । Indeclinable Past Participles.

(For notes on this see Grammar part of the lessons.)

III. स्म when added to verbs in Present Tense, gives the sense of Past.

(1) अर्जति स्म : earned

(2) गच्छति स्म : went

7. Infant Reader — Lesson No. 23

SKILL OF THE OLD MAN

Once a certain old man, going to another village, became tired on the way. Therefore he, for taking rest (विश्रमाय), went to the trunk (bottom) of a mango tree that was nearby.

There were ripe fruits in that tree. The old man had a desire for them. But (परं) he was unable (न अशक्नोत्) to climb the tree and take them.

Really (or fortunately दिष्ट्या) a few monkeys remained in that tree, eating fruits. Seeing them the old man was very happy. What did he do? He, taking a few stones, threw them aiming at the monkeys. The monkeys, angered by this, having plucked (plucking) a few fruits threw them towards the old man. The old man taking them with joy, went to his intended place.

'O, the skill of the old man'.

8. Infant Reader — Lesson No. 24

SRI VINAYAKA

Who is this? This is Lord Vinayaka. Who is his father? His father is Lord Paramesvara. Who is his mother? His mother is Goddess Parvati. His brother is Lord Subrahmanya.

See! The body of Vinayaka is like that of a man and his face is like that of the elephant. Hence he has the name 'Gajanana', the elephant-faced one. Though his face is like that of an elephant, yet he has only one tusk. But the elephant has two tusks. Like the elephant there is a trunk in his face.

Vinayaka is the presiding deity of obstacles (who removes obstacles). That is why children worship him while commencing their studies. He, being saluted (नम्यमानः) thus, removes (अपोहति) obstacles. Govinda worships Vinayaka daily. Because of that he does all things without any obstacle. You also worship Vinayaka daily. For you also, in all your endeavours there will not be any trouble. That is why, all people pray thus:—"O Lord, having a curved trunk, big body, brilliant like crores of Suns, remove for ever all the obstacles in all my endeavours (attempts)."

EXERCISE:

I. Give the answers in Sanskrit:

- (1) What did the old man do when he felt tired?

- (2) Where were the fruits? How were they?
- (3) What did the old man do when he saw the monkeys on the tree?
- (4) What did the monkeys do?
- (5) How is the face of Vinayaka?
- (6) What do the boys do before they begin their studies?
- (7) What happens when Vinayaka is worshipped?

II. (a) Explain with reference to context:

- (1) विद्याधनं सर्वधनं प्रधानम् ।
- (2) लवणेन मिश्रितं भक्ष्यं मा तच्छ शुकेभ्यः ।
- (3) अहो वृद्धस्य कौशलम् ।
- (4) अतोऽयं 'गजाननः' इति नामभजते ।

(b) Explain fully in English:

वक्रतुण्ड महाकाय कोटिसूर्यसमप्रभ ।

अविघ्नं कुरु मे देव सर्वं कार्यं सर्वदा ।

9. Infant Reader — Lesson No. 25

SUBUDDHI AND DURBUDDHI

In a certain foremost locality there were two friends. Of the two, one was Subuddhi (a good boy) and the other one Durbuddhi (a wicked boy). Once those two went to a garden on an evening. There were tasty fruits in the small trees. Seeing them Durbuddhi said thus — "O Friend! Let us gather a few fruits and take them home."

Then Subuddhi said thus — "O Friend! Do not do like that. The watchman of the garden may punish us." Not paying heed to his words Durbuddhi plucked a few fruits and placed them in the hands of Subuddhi.

In the meanwhile the keeper of the garden coming there threatened those two. Frightened Durbuddhi said thus — "Sir, these fruits have not been plucked (lit. made to fall) by me. But these have been plucked by this friend of mine. I am not the culprit." Hearing that the garden-keeper beat Subuddhi.

Therefore,

Association or Friendship should not be had with the wicked.

10. Infant Reader — Lesson No. 26

CHAITRA AND MAITRA

Ramatirtha, a teacher had two students called Chaitra and Maitra. Those two were living in two rooms near the teacher's house.

Once, the teacher, in order to test their sharpness of intellect, gave them each one, one rupee and said thus — "This is a very small amount. In spite of this you purchase and bring such a thing by which your two rooms will be filled."

Chaitra, going to a certain farmer's house, purchased straw with that money. Then he himself bringing that, filled the room with that and informed the master — "Sir! The room has been filled." The teacher said with sorrow that what he has done is not correct.

Maitra going to the shop brought a lamp. He lighted that, kept it in the room and informed the teacher — "Sir! The room has been filled." The master nodded his head with joy and appreciated him saying "Well done." Since then the affection of the teacher for Maitra increased. See! the sharpness of the intellect of Maitra.

NOTE: (Lessons 25, 26)

(For explanation see Grammar part.)

- (a) फलानि + आसन् = फलान्यासन् ।
 फलानि + अवचित्य = फलान्यवचित्य ।
 पातितानि + एतानि = पातितान्येतानि ।
 अति + अल्पम् = अत्यल्पम् ।
 इति + अभ्यनन्दत् = इत्यभ्यनन्दत् ।

In these words the letter 'इ' in the first word joins with the अ (आ) in the second word. Then य् is substituted for 'इ' in the first word.

Eg. :

फलान् + इ + आसन् । फलान् + य् + आसन् । फलान्यासन् ।

- (b) तौ + अभर्त्सयत = तावभर्त्सयत ।

11. Infant Reader — Lesson No. 27

THE COCK

In this picture there are one cock, two hens and a few chicks (शाबकाः). There is a red crest on the cock's head. Its colour is variegated (चित्रः) and charming. But the colour of the hen is grey. There is no red crest on its head. Those young ones always move about with their mother.

The cocks mainly eat the bits (कणान्) of grains (धान्यकणान्). They scattering the dust heap with their (two) feet, search for food and pick out with the beak (चञ्चु).

Cocks daily get up very early in the morning. Crowing loudly they wake up all beings, early in the dawn. They make noise in a high pitch as though saying "Oh People, enough of sleep, the night has ended and morning has come. Open the eyes. Open the doors. Leave off bed before sun-rise."

Hearing their crowing a few people get up from the bed and engage themselves in their duties. The cocks crowing at every quarter in the night give the time (or indicate the time).

12. Infant Reader — Lesson No. 28

SHEPHERD

See here ! Here a herd of sheep and goat is going. The person who is going behind the herd is the shepherd. He is leading the sheep and the goats to the forest for grazing. There, they eating as they like, fill up their bellies. They eat not only (न केवलं) grass, but also (किन्तु) leaves.

The shepherd bears his family with the milk of the goats and wool of the sheep. Goat's milk is an excellent medicine. With the wool of the sheep woollen blankets (कम्बलाः) for protection from the cold (शैत्यरक्षणाय) and valuable and beautiful garments are made. Hence the sheep and the goats are very useful animals.

This shepherd was in the habit of sending his son with the sheep to the forest. One day that fickle boy, who had gone to the forest, for the sake of fun, shouted loudly thus, "Tiger, Tiger." Then the neighbours (प्रातिवेशिकाः) ran to his side taking weapons. There was no tiger there. The boy, seeing them who had come there, laughed. They went back angrily saying thus — "This boy, a rogue, is speaking a lie."

Then on the next day a tiger came. Seeing that the frightened boy shouted thus, "Tiger, Tiger." Thinking that he was falsely shouting just as the previous day, nobody went there. The tiger ate the ears and nose of the boy. Troubled by that pain, he remains in the house itself. Therefore, now, this shepherd leads them (the sheep) to the forests.

People take the true words of the one who is a liar, as false. Therefore even for fun lie should not be spoken. But always truth should be said. It is also said thus — Tell the Truth. Do righteous deeds.

13. Infant Reader — Lesson No. 29

TRUTH TRIUMPHS BUT NOT FALSEHOOD

Long ago in Suvarnapuri there was a rich merchant. He had two wives. Of the two the elder one was a barren woman. But the younger one gave birth to a boy. Both of them nourished (brought up) the child with affection.

Then after some time the merchant died. His entire wealth goes to the younger one, who had an issue. But the elder one did not bear that. Therefore she thought thus — "If I say that this child is mine (मदीयं), then (तर्हि) this huge amount of wealth will come to me." Thinking thus, she started going, taking the child. The younger one prevented her (वारयति स्म).

Then those two, quarrelling, went to the judge. Both of them said in his presence, "This is my child. This is my child." The judge, in order to know the secret of the quarrel, told his servant thus, "If this child belongs to both of them, divide this child into two equal pieces and give it to them."

Hearing that the elder one spoke loudly — "Well O Lord! Well! Let it be done so." But the younger one becoming agitated said thus — "O Lord! Let this child be hers and not mine. Therefore let this child be given to her alive."

The judge hearing that, smiled and decided that the younger one was the mother of the child. He gave the child to her. But the elder one went away being laughed at by people. Therefore people say thus :

"Truth triumphs but not falsehood."

STORY WRITING (Model)

Sanskrit literature contains several stories for giving instructions regarding the value of education, friendship, skill of people and such other topics. The following story is also one like that. In this story how the intelligent people act is also illustrated.

There were two students Chaitra and Maitra for Ramatirtha. They were living near the teacher's house in two rooms.

Once the teacher wanted to test how intelligent they were. So he gave them each one rupee and asked them to purchase something which would fill their rooms.

Chaitra went to a farmer's house and purchased hay. He filled his room with that. Then he went to the teacher and told him that he has done what his teacher had asked him to do. The teacher went and saw what he has done. He was not satisfied with that and felt unhappy.

Maitra purchased a lamp from the shop. He lit it and kept it in his room. The teacher went and saw that. He felt very happy and treated him with more affection.

From this story we can understand this. Filling of a room is not to be taken literally. Maitra was intelligent and so he understood the teacher's idea. That is why he bought the lamp and lit it, the brightness of which filled the room.

In this story how a mere study is not enough but one should intelligently apply the instructions given to one, is explained.

EXERCISE :

Write other stories also in the same pattern.

- (1) Two friends
- (2) Old Man's cleverness.
- (3) Subuddhi and Durbuddhi.
- (4) Shepherd.
- (5) Truth Triumphs and not Falsehood.

14. Infant Reader — Lesson No. 30

UPADESAMALA

INTRODUCTION :

Since long learned people tried to elevate the human mind by advices given through short verses. These verses

contain maxims for human conduct and ideas on such other topics. The Indian mind always tries to reflect upon human affairs and bring about philosophical speculations. This was not new to them. The Vedas, the Upanishads, Epics like Mahabharata and Puranas are rich in such advices. Several topics like the four human values (धर्म-अर्थ-काम-मोक्ष) formed the subject matter of these verses. The society benefited much by the study of these verses. However these verses also deal with such other topics as education, friendship, fate, efforts, good and bad people, etc.

These verses were collected into anthologies or compilations of such verses. They were called Subhasitavalis. In the lesson Upadesamala also we have such a collection of verses.

The Vedas stressing the necessity for speaking the truth say सत्यम् वद, धर्मं चर ।

In the Upadesamala the necessity for education is given (v. 2). In this verse it is said how a person will suffer when he is not given education. In another verse how education becomes complete is described आचार्यति पादम्. The educated person is honoured everywhere. This is explained in another verse (v. 7).

The difference between good people and bad people is given in some verses. Snake, a poisonous one, and the wicked — between these two snake is better since it bites

only when Fate has ordained so. But a wicked person gives trouble to us at every step (सर्वदुर्जनयोः). Unfortunately at times the results of the misdeeds of wicked people give trouble to good men. As an example Ravana took away Sita. But the ocean had to bear the pain of the bridge being built across (खलः करोति).

The good people are always engaged in helping others whereas the wicked ones are ever vigilant to give trouble to others. This is found in a verse (परोपकारेषु नित्यम्).

Moreover God has created several objects like the Sun, the moon, trees, rivers and a few other objects only for helping others. The Sun makes the earth keep awake, provides light for others and not for its own self. So also the clouds rain and help the crops grow but they do not eat it themselves.

Efforts are necessary for doing anything. However great one may be, he cannot achieve anything without making efforts (गच्छन् पिबीलिको) (उद्योगः खलु)

The minds of good people never get changed. They are like the milky ocean which does not become curd whereas the cow's milk changes into curd after some time (गवादीनाम्).

Truth triumphs is illustrated in another verse (सत्यं जयति).

Thus several social and moral aspects of life like earning money, acquiring education, who are to be treated as fathers and mothers are all explained through these short verses. These verses touch our hearts and elevate our minds.

EXERCISE :

- I. (1) Explain — हंसमध्ये बको यथा ।
- (2) Explain — महतां विकृतिः कुतः ।
- (3) Who are the six relatives ?
- (4) न सा विद्या न तद्वनम् । — why ?

II. Give the full meaning of the following verses :

- (1) नभसो भूषणम्.....
- (2) उद्योगः खलु कर्तव्यः.....
- (3) क्षणशः कणशश्चैव.....

- III. (1) Bring out the importance of education and how it is acquired, as given in Upadesamala.
- (2) What is the difference between good and bad people ?

1. उपदेशमाला

भूषणम्	.... The ornament
नभसः	.... for the sky is
चन्द्रः	.... the moon

नारीणाम्	.... for the women
भूषणम्	.... the ornament is
पतिः	.... the husband
पृथिव्याः	.... for the earth
भूषणम्	.... the ornament is
राजा	.... the King.
सर्वस्य	.... (but) for all people.
विद्या	.... learning
भूषणम्	.... is the ornament.

In this verse the importance of learning or education is pointed out. The moon illumines they sky in the night and brings beauty to it. But for the husband, the women will not have a place in society. The king brings prosperity to the earth and people. Hence he becomes an ornament to the earth. All these serve only one thing, in bringing beauty to a particular thing. But education brings beauty for all people.

2. माता	.... The mother
शत्रुः	.... is an enemy
पिता	.... (and) the father (also)
वैरी	.... is an enemy
येन	.... by whom

बालः	....	the boy
न पाठितः	....	has not been made to study.
		(for) that boy
न शोभते	....	does not shine (has no position)
सभामध्ये	....	in the middle of an assembly (of learned people)
यथा	....	just as
वक्रः	....	the crane
हंसमध्ये	....	among the swans.

This verse also describes the importance of education. A boy should be given education by his parents. Otherwise they become enemies to him. For he will be of no use. When he goes to an assembly of scholars he won't be able to say anything as he is not educated.

He will be like the long-beaked, tall crane among the beautiful swans. He will not fit in the company of educated people.

3.	या	....	That
	विद्या	....	learning
	पुस्तकस्था	....	which is only in the book
	यत्	....	that

धनम्	....	wealth
परहस्ते	....	in the hands of another
कार्यकाले	....	when time of necessity
समायाति	....	arises
सा	....	that
न	....	is not
विद्या	....	learning
तत	....	that
न धनम्	....	is not wealth.

Learning should be picked up, absorbed and kept in the mind. It should be under our control. So also wealth should be in our possession and not in another's hand. Because they (the education and wealth) will be of no use when the time of necessity arises. Thus this verse brings about the importance of keeping in the mind what one has learnt and the wealth within our reach. This is stressed so that we may not feel sorry when we have to make use of them and they are not within our reach.

4.	सुखार्थी चेत्	....	If one is after comforts of life
	त्यजेत्	....	he should abandon
	विद्याम्	....	education (or study)
	विद्यार्थी चेत्	....	If one is keen on education

त्यजेत्	....	he should set aside
सुखम्	....	the comforts of life
कुतः	....	How can
विद्या	....	one acquire education
सुखार्थिनः?	....	if he wants to enjoy the pleasures of life ?
कुतः	....	How can
सुखम्	....	one enjoy the comforts of life
विद्यार्थिनः	....	if he is interested in education ?

The idea is one can acquire learning only by hard work. If one wants to enjoy the comforts of life then he should not go after education.

5.	क्षणशः	....	Moment by moment
	विद्यां	....	education
	साधयेत्	....	should be picked up.
	अर्थं च	....	(so also) wealth
	साधयेत्	....	should be gathered
	क्षणशः	....	bit by bit
	क्षणत्यागे	....	If you waste even a single moment

कुतः	....	wherefrom can you pick up
विद्या	....	education ?
कणत्यागे	....	Likewise if even a small amount is wasted
कुतो	....	how can you gather
धनम्	....	wealth ?

The way to pick up education and the method to gather wealth are shown in this verse.

A person should pick up education moment by moment without wasting time. So also without wasting even a small amount (that is without spending even small amounts unnecessarily) one should try to gather wealth.

6.	आचार्यात्	....	From the teacher
	आश्ते	....	one picks up
	पादम्	....	one fourth of his education
	पादम्	....	Another quarter
	शिष्यः	....	the student
	स्वमेधया	....	by his own intelligence.
	सब्रह्मचारिभ्यः	....	From his class-mates
	पादम्	....	another quarter is obtained
	च	....	And

पादम the remaining part

कालक्रमेण in due course.

The poet says how one acquires education. According to him a student gets one fourth of his education from his teacher. By his own intelligence he develops another quarter of the education so acquired. A third quarter is developed by discussion with his class-mates. The rest, the student builds up in course of time.

7. मुखः A wicked person
 पूज्यते is shown regard
 स्वगृहे in his house only
 स्वग्रामे In the village alone
 प्रभुः a powerful landlord
 पूज्यते is respected
 राजा The king
 पूज्यते is honoured
 स्वदेशे in his country
 विद्वान् (But) a learned person
 पूज्यते is shown respect or
 honoured
 सर्वत्र everywhere.

In his own house a wicked person will be respected. But when he goes out people will try to keep away from

him. A landlord or a rich person and a king will be honoured respectively in his own village and the kingdom over which he rules. But an educated person will be given respect everywhere. The respect for him is not limited to his own house or the place where he lives. Thus learning has got immense value.

8. जनिता The father
 च and
 उपनेता the one who gives initiation
 यः च and the one
 प्रयच्छति who imparts
 विद्याम् education
 अन्नदाता one who gives food
 भयदाता the one who protects from
 fear (the one who gives
 protection in difficult
 circumstances)
 एते पञ्च these five
 पितरः स्मृताः are to be remembered
 (considered) as father.

For a person these five are like father—one's own father, the preceptor who gives initiation into the religious duties, the one who gives food, the teacher who gives education, the person who gives protection when there is danger or misfortune.

9.	गुरुपत्नी	.... The teacher's wife
	राजपत्नी	.... the queen
	ज्येष्ठपत्नी	.... elder brother's wife
	तथा एव च	.... similarly
	पत्नीमाता	.... the mother-in-law
	च	.... and
	स्वमाता	.... one's own mother
	एते	.... these
	पञ्च	.... five
	मातरः स्मृताः	.... are to be considered as mother.

These five ladies are to be treated as mother—the teacher's wife, etc.

10.	सत्यम्	.... Truth
	माता	.... is the mother;
	ज्ञानम्	.... knowledge
	पिता	.... is the father;
	धर्मो	.... good conduct
	भ्राता	.... is the brother;
	दया	.... mercy or kindness
	सखा	.... is the friend;

क्षान्तिः	.... calmness
पत्नी	.... is the wife;
क्षमा	.... patience
पुत्रः	.... is the son;
एते षट्	.... these six
मम बान्धवाः	.... are my relatives.

In this world for a person these are the real relatives. Speaking truth protects one like mother, etc.

11.	खलः	.... a wicked person
	करोति	.... does
	दुर्वृत्तं	.... a misdeed
	नूनम्	.... but really
	फलति	.... the result of such an action
	साधुषु	.... is experienced by good men
	दशाननः	.... Ravana, the ten faced demon
	अहरत्	.... stole away
	सीताम्	.... Sita
	तु	.... But
	बन्धनं	.... the trouble caused by building a bridge
	महोदधेः	.... was felt by the mighty ocean.

Wicked people do some misdeed or mischief. But the one who suffers is really the good person. This incident serves as an example. Ravana the demon took away Sita. But a bridge was to be built across the ocean for getting her back. So the ocean had to undergo this trouble and pain when stones were thrown into it by the monkeys.

12.	मध्ये	....	Between
	सर्पः	....	the serpent
	दुर्जनयोः	....	and the wicked person
	सर्पः	....	serpent
	वरम्	....	is better
	दुर्जनः	....	but not a wicked person (than a wicked person).
	सर्पः	....	The serpent
	दशति	....	bites
	कालेन	....	because of fate
	तु	....	but
	दुर्जनः	....	the wicked person gives trouble
	पदे पदे	....	at every step.

Serpent and a wicked person are compared here. Of the two, serpent is better. Because it bites only when fate acts. But the wicked person gives trouble to another at every step.

13.	यथा	....	Just as
	सज्जनः	....	a good person
	जागर्ति नित्य	....	is always ready
	परोपकारेषु	....	in helping others
	तथा	....	Similarly
	दुर्जनः	....	the wicked person
	नित्य	....	is always
	जागर्ति	....	ready
	परापकारेषु	....	in giving trouble to others.

Comparison between the good and bad person is made here.

14.	त्यज	....	Avoid
	दुर्जनसंसर्ग	....	the company of the wicked
	भज	....	Take to
	साधुसमागमम्	....	the association of the good people
	अहोरात्रम्	....	Day and night
	कुरु	....	perform (do)
	पुण्यम्	....	good deeds
	स्मर	....	Remember
	नित्य	....	always
	अनित्यतां	....	that life is not permanent.

That is, we all will die one day. This life is only temporary. So do good things always.

15. श्लोकार्धेन In one half of a verse
 प्रवक्ष्यामि I shall tell
 यदुक्तं what has been said
 ग्रन्थकोटिषु in crores of works
 परोपकारः Helping others
 पुण्याय leads to merit
 परपीडनम् Giving trouble to others
 पापाय brings destruction or sin.

The importance of helping others and not doing harm to anybody is brought out in this verse. All the works speak only about this according to the poet.

16. रविः The sun
 चन्द्रः the moon
 धनाः the clouds
 वृक्षाः the trees
 नदी the rivers
 गावः च the cows
 सज्जनाः and good people
 एते all these

- भुवि in this world
 निर्मिताः have been created
 देवेन by god
 परोपकाराय for helping others.

All these things referred to above help only others. They do not live for their sake. For example the sun and moon provide light only for people. The clouds rain for the sake of others only. Crops grow and people eat it. The clouds do not eat the grains produced by the rain.

17. उद्यमः Efforts
 साहसम् boldness
 धैर्यम् courage
 बुद्धिः intelligence
 शक्तिः physical strength
 पराक्रमः च the capacity to win
 यत्र where
 एते षड् these six
 वर्तन्ते are present
 तत्र there
 देवं the god
 प्रसीदति helps.

If one has these six qualities god gives a helping hand.
Without these one cannot get god's support.

18. पिपीलिकः The ant
गच्छन् merely by crawling
याति travels
शतानि अपि even hundreds of
योजनानां yojanas.
अगच्छन् Without taking efforts
(Without moving even a step)
वैनतेयोऽपि even if it is Garuda
न गच्छति cannot move.
एकं पदम् even a single step.

Effort is necessary for doing anything. Ant is a small living thing, but if it takes efforts it can travel a long distance. But Garuda, who can fly very well, if it remains quiet, then it cannot move even a single step.

19. कर्तव्यः खलु One should really take
उद्योगः efforts
फलम् the fruit
भवेत् may come
माजिरिवत् just as the cat is able to get

- जन्मप्रभृति Since its birth
गौः नास्ति there is no cow (for the cat)
पिबति But it drinks.
पयः milk
नित्यशः daily.

One should always take efforts and do things. He should not be worried about the results. Fruit will come in due course. The cat does not possess a cow. But it goes to several houses and drinks milk daily.

20. संवीक्ष्य After having observed well
कर्म the action
एकस्य of a person (whether it is good or bad)
अन्यः अपि another person also
करोति does
गहितम् a misdeed.
लोकः People in the world
गतानुगतिकः follow one another (blindly)
लोकः Thus the people
न पारमार्थिकः do not care for truth.

People in this world follow blindly one another. They are not careful enough to see whether the action done by a person is bad or not. Without looking into this, they do any misdeed done by another without any discrimination. Thus the world appears foolish in this respect.

21.	पयः	....	The milk
	गवादीनाम्	....	of cow and other cattle animals
	जायते	....	becomes
	दधि	....	curd
	अन्येद्युः	....	on the next day
	वा	....	or
	ससद्यः	....	immediately
	तु	....	But
	क्षीरोदधेः	....	the milk in the milky ocean
	न अद्यापि	....	even now does not become curd.

महतां विकृतिः कुतः How can there be change in the attitude of great men ?

The milk of cattle becomes curd either today or some other day. But the milk in the milky ocean remains the same even now. This example is given to show that the mind of great people remains the same at all times in their attitude like helping others and other good activities.

22.	संपदः	....	Prosperities
	महतां एव	....	are for great men;
	च आपदः	....	and misfortunes also
	महतां एव	....	are for great men only
	चन्द्रः	....	The moon
	क्षीयते वर्धते	....	increases and decreases
	न तु वचित्	....	but never
	तारागणः	....	the cluster of stars.

Good and bad times are only for great people. That is, these people alone can face fortune and misfortune. For example, the moon increases and decreases whereas the clusters of stars which are small things remain as they are.

23.	कृषितः	....	For the one who ploughs the land
	नास्ति	....	there is no
	दुर्भिक्षम्	....	famine;
	जपतः	....	for the one who meditates
	नास्ति	....	there is no
	पातकम्	....	sin;
	मौनिनः	....	for the one who keeps quiet (or clam)

कलहः	.... there is no
नास्ति	.... quarrel (or fight);
च	.... and
जाग्रतः	.... to the one who is always vigilant
नास्ति	.... there is no
भयं	.... fear.

For the farmer who ploughs the field there is no famine. He does not face any evil times. The person who is calm does not face any quarrel. The person who is devoted to god does not commit any sin. The person who is awake, that is, who is careful need not be afraid of anything.

24. धर्मः	.... The practise of virtue or following Dharma
जयति	.... leads to victory,
न अधर्मः	.... but not doing evil deeds (evil act brings sin).
सत्यं	.... Truth
जयति	.... triumphs
नानृतं	.... Untruth can never stand
क्षमा	.... Patience
जयति	.... wins

न क्रोधः	.... Anger can never win
देवः	.... God
जयति	.... is victorious (they conquer)
न असुरः	.... The demons do not win, but they face death
यथा	.... Just as
तोयं	.... the water
पतितं	.... that falls
आकाशात्	.... from the sky
गच्छति	.... reaches (goes to)
सागरम्	.... the ocean
सर्वदेवनमस्कारः	.... so also the respects offered to all Gods
गच्छति	.... reaches
केशवं प्रति	.... only Lord Vishnu.

25.

INFANT READER

Annotations :

- (1) विद्याधनं सर्वधनात् प्रधानम् ।
- (2) अहो बृद्धस्य कौशलम् ।

- (3) अतोऽयं 'गजाननः' इति नाम भजते ।
- (4) दुर्जनैः सह मैत्री न कर्तव्या ।
- (5) त्वया न साधु कृतम् ।
- (6) सूर्योदयात् पूर्वं शय्यां त्यजत ।
- (7) सत्यं वद । धर्मं चर ।
- (8) सत्यं जयति नानृतम् ।
- (9) परोपकारः पुण्याय पापाय परपीडनम् ।
- (10) षडेते मम बान्धवाः ।
- (11) हंसमध्ये बको यथा ।
- (12) विद्वान् सर्वत्र पूज्यते ।
- (13) न लोकः पारमार्थिकः ।

LESSON 2 (b)

Lesson No. 1 of Reader—I

The Sun, the Perceivable God

See, the Sun rises in the east. Now the Sun's light is red and pleasant. The rising Sun removes darkness, awakens the living beings and makes the flowers blossom. Good boys, getting up at dawn, before Sunrise, read their lessons.

When the Sun, gradually rising up, climbs to the middle of the sky, then it is 'mid-day'. That part (of the day) before mid-day is 'forenoon' and that which comes after mid-day is 'afternoon'. During 'mid-day', the Sun's rays are very severe (hot). In the afternoon, the Sun gradually descends to the west and sets there. During setting, again, its light is red and soft.

By the lustre of the Sun all creations shine (become possessed of life). There is no other bright object equal to the Sun. (Really) Sun is the visible God.

By worshipping Sun, people become healthy (devoid of diseases). Indeed great men say thus:— "One should desire for (pray for) health from the Sun God." He is saluted both by Gods and demons.

And thus is the eulogy (praise) of Sun god in the Rāmāyaṇa — "Worship Bhāskara, possessed of rays, who is rising up, is saluted by Gods and demons, Vivasvantaṁ, who is the Lord of the three worlds."

Therefore you also worship Him.

Lesson No. 2 of Reader—I

Effort leads to Achievement

During rainy season, a certain cartman, loading goods in his cart, took that to another village. Two bulls bore (pulled) that cart. On the way, the wheel of the cart got stuck in the mud. Though he beat the two bulls strongly, still he was not able to move the cart.

So, he appealed to Lord Nārāyaṇa. Hearing his wailing, the merciful Lord appeared before him. And told the cartman, "Oh fool! why are you silent? If you want my help, get up! Goad the bulls, move the wheel with your shoulder. If you do so, (then) I shall help you." Saying thus, the Lord disappeared.

After that, when the cartman acted accordingly, by the help (grace) of the Lord, the cart got out (was pulled out of) the mire. The journey of the cartman became (proceeded) unhindered.

Lesson No. 3 of Reader—I

Milking the Cow

Here, a cowherd is milking the cow. This is a fat cow. Daily, in the morning, after milking the cow, the son of the cowherd takes the cow to the pasture ground and brings it back in the evening. Even though the cows eat hay, grains, cooked-rice and oil-cakes, still they have a great liking for tender grass.

The calf is standing near the cow. At first it drinks a little milk from the cow. Then the cowherd does the milking. He

sits by the side of the cow, on the ground. He holds the vessel with the left hand and milks the milk with the right hand. The milk of the cow is sweet, healthy and nourishing.

There stands a woman with a boy. She has come for the milk. She nourishes the boy with the milk. Hence he is intelligent and healthy.

Milk mixed with butter-milk becomes curd. Churning the curd, one gets butter. Heated butter becomes ghee. Milk, curd, butter-milk, butter and ghee are very useful things for people. They are used for food. Without them, the food will not be tasty. That is why it is said (wise men say) — "Without milk products, what is the taste in food?"

The people of Bhārata (India) worship cow as the mother. It is said in the Mahābhārata thus:— "The cows are the mothers of all beings and bestow all happiness."

Lesson No. 5 of Reader—I

Śrīrāma Paṭṭābhīṣeka — Coronation of Lord Rāma

(1) Then, those residents of Ayodhyā, all the people, becoming happy, quickly approaching Rāma, told him that they were all fortunate.

(2) Just as the cataka birds and the peacocks, seeing the clouds become happy and just as the mothers bearing children feel joyous, so also the people in this world felt happy (on hearing the news of Rāma's coronation).

(3) Then, sage Vasiṣṭha and others, along with the ministers, possessed of joy, performed the coronation of Rāma as the Vasus (performed) the coronation of Indra.

(4) In the festivity of Rāma's coronation, all the chiefs of monkeys, Sugrīva and others, were honoured with garlands, scents (like sandal paste and others), clothes and ornaments.

(5) Sītā happily honoured Hanumān with a pearl necklace. He became as happy as he had become on seeing Sītā (in Aśokavana).

(6) Rāma shone (in all brightness) after having obtained the throne of his father; that faultless one, along with his brothers, appeared lustrous just as Lord Viṣṇu in the heavenly regions.

(7) Being permitted by Lakṣmaṇa, Rāma made the great Bharata, dearer to him more than his life, the heir apparent.

(8) Those four great brothers, the best among the family of Raghu-s, along with their wives, shone in their city just as the moon in the sky along with the stars.

(9) The one who, being Dāśarathī (the son of Daśaratha), and who protected the Worlds by killing Rāvaṇa in the battle, who resides in the Vaikuṇṭha, Rāma who is of the form of pure consciousness, may He protect me

(Extract from Śrī Rāmodaya)

BENEDICTORY VERSE

Welfare to Rāma, the Lord of the Kosala country, an ocean of honourable qualities, the son of a supreme monarch, the ruler of all, auspiciousness to Him.

Notes :

VERSE 2

(a) Cātaka birds drink only rain water. They wait for the clouds. So also the peacocks dance with joy on seeing the clouds.

(b) When a child is born, the mother also feels happy. Here the joy of the people is compared to the joy got by the cātaka bird and peacocks on seeing the cloud and to the lady who gets a baby.

People = cātaka birds, peacock and a lady.

Rāma's coronation = seeing the clouds or getting a child.

VERSE 3

Vasiṣṭha is the head priest in Daśaratha's court.

Vasu-s are eight in number. They coronated Indra in the heavenly regions.

Here a comparison is made between Indra's coronation in the heavenly regions and Rāma's in Ayodhya.

Rāma compared to Indra.

Vasu-s = Vasiṣṭha and the ministers.

VERSE 5

In the Rāmāyaṇa we find this incident of Sītā presenting a pearl necklace to Hanumān during Rāma's coronation. As he performed the difficult task of finding out Sītā and was thus the main cause for uniting Rāma and Sītā, she was very happy. Hence she honoured him with the pearl garland (given by Indra). Hanumān also felt very happy and this joy was similar to the one when he found her at Aśokavana.

VERSE 6

Here also a comparison is made. Rāma is compared to Viṣṇu and Ayodhya to the heavens. Rāma is an incarnation of Viṣṇu. This is suggested here. Ayodhya, with all its riches, was a big city. So it is compared to heaven possessing all kinds of wealth.

VERSE 7

Here again an incident from the Rāmāyaṇa is used. Rāma offers the heir apparent position to Lakṣmaṇa. When Lakṣmaṇa refuses it and wants to serve Rāma, Bharata is made the heir apparent. Bharata's greatness is referred to in this verse.

VERSE 8

All the four brothers were bright and noble. Hence they are like the stars with the moon shining in the sky. Rāma was just like the moon and his three brothers were like the stars. Ayodhya was like the sky.

VERSE 9

Here the great deed of Rāma, namely, killing Rāvaṇa is described. By this he protected the worlds. Rāma, being a divine being, was of the form of cit, pure consciousness. God is conceived to be of the form of Sat, Cit and Ānanda.

Lesson No. 7 of Reader—I**The Skill of the Jackal**

In this picture one jackal is standing, placing its foot on the back of a goat. Please tell, for what reason it is standing like this.

This jackal, going to a well for drinking water, got drowned in the water. It made many efforts to come out. But all of them became futile.

In the meanwhile, a certain goat, troubled by thirst, wandering (here and there), came there. And it asked the jackal, "Is the water sweet?" The jackal was very clever in cheating others. Hence it spoke thus:— "Why say sweet? It is merely nectar! Though I have drunk the water much, my desire does not fade. I am unable to abandon (or leave) this well."

The goat was a straightforward one. Therefore, thinking that the cheater's word was true, it (the goat) slowly entered inside (the well). The jackal, placing its foot on the back of it, which was getting down with upturned face, climbed up from the well. But the goat, drowning and coming out of the water, died. See! the skill of jackal.

Lesson No. 9 of Reader—I

The Horse and the Deer

A certain horse and a deer, daily grazing in a certain field, were spending their time with great friendliness (or affection). When it was thus, those two became quarrelsome. Of the two, the deer, with the power of its horn, pushed the horse out of the field.

Then the horse, desirous of taking revenge on the deer, went to a certain man and requested his help. That man, becoming very happy, placing a saddle on its back and putting the reins in its mouth, mounted on it. Examining its gait, he beat that strongly with a whip. The horse, intent on its aim, bore all that. With that man's help, the horse defeated the deer.

That horse, having accomplished its aim, told the man thus:— "Now I have obtained what I desired. Removing the saddle and the reins, permit me to go." Hearing that, the man said to the horse:— "I know that I have been useful to you so far. But hereafter you will be of use to me. How can I release you?"

Then that horse, remaining bound in that man's stable, endured lot of sufferings because of being under another's control. How can there be happiness for one who is dependent?

And it is said in the Subhāṣita-Ratnākara thus:—

All that is dependent is sorrowful

All that is independent is happiness.

Lesson N. 17 of Reader—I

The Mortar and the Drum

In a certain house, during night, after worship, a Drum was placed near the Mortar. Seeing its friend nearby, the drum enquired after its welfare and spoke thus.

Drum:— "O friend! Are you well? What is the news in this country?"

Mortar:— "Friend! In this country, excepting myself, everybody is happy. I am the only unfortunate one."

Drum:— "Wherefrom is your misfortune? What is the reason for your sorrow?"

Mortar:— "Friend, what can I say? Even then listen. Placing grains on my head, the unfortunate one, men and women pound mercilessly with the pestle. A few hit me even with iron rod. Thus I experience daily, great trouble. Can there be any misfortune worse than this?"

Drum:— "Oh dear one! Why are you telling me this? I am more unfortunate than you. You are beaten only on the head. But people skilful in beating (the rhythms), beat me on both sides with the hands. Especially, during marriage and festivities, in the midst of assemblies, beating me strongly, they humiliate me. Not even one feels sorry for me. But, all of them, nodding their heads with joy, appreciate my being beaten (or struck). Alas, for whom else will such an unfortunate state come?"

Mostly, in this world, no one understands the sorrow of another person.

Lesson No. 19 of Reader—I

Ten Fools

The actions of fools mostly bring laughter. It is thus:—
Once ten fools went wandering in the country. When they had gone a certain distance, they came across a very deep river. They, swimming with the hands, somehow crossed the river and reached the bank.

There was a certain elderly person among them. He, desirous of knowing whether all of them had reached the shore, counted each one of them. Only nine were counted by him. Then he shouted thus:— “Oh! We ten started. But now we are only nine. Really, one of us is drowned in the river. Search for him.” Then each one of them started counting. But only nine were to be found. Then there arose too much confusion amongst them and they were much agitated.

Not too far away, there was the hermitage of a certain sage in that same place. The sage, who was living there, laughed loudly, seeing their actions. Hearing the sound of his laughter, the fools approached him quickly, asked for the reason for the laughter. The sage said thus:— “Oh! You don’t know yourselves (you are fools). Each one of you did not count yourself. Hence this confusion arose.”

Hearing that, those fools went away with shame, their heads hanging down.

Lesson No. 23 of Reader—I

Fools should not be Helped

A certain fool, once returning from another village, forgot the path leading to his village. Then, the people said to the fool who asked for the way, “Go by the path ‘over’ (beyond) the tree that is seen on the bank of the river.” (The people asked him to go by the path ‘near’ the tree. The fool mistook it as ‘above’ the tree.)

Then, he, going near the tree, thought thus:— The people have told me to take the path above this tree. So he climbed up the trunk of the tree. As he was climbing, because of his weight, the branch of the tree bent down. While he remained holding it with effort, a mahout, seated on an elephant, crossing the river, came by that way.

The fool who was holding the branch of the tree, seeing the mahout, told him pitifully:— “Oh great one! hold me.” Hearing that, the mahout, with mercy, in order to get him down from the tree, caught his feet with his two hands. The fool did not leave the branch of the tree. In the meanwhile, the elephant went away. The mahout was hanging from the feet of the one who was dangling from the tip of the branch of the tree.

Then that fool, becoming agitated, told the mahout thus:— “If you know (to sing) then quickly sing a song. Hearing the music, somebody will come and get us down from here.”

Being told by him thus, the mahout sang so sweetly that the fool becoming happy by the sweetness (of the song), started clapping. Then, at that moment, that fool, along with the mahout, fell in the river and died. See, the condition of the mahout who tried to help!

Lesson No. 27 of Reader—I

Great Poet Kālidāsa

Long ago in Bhoja's court, there were more than hundred poets. Among these, Kālidāsa was one. The intelligence of Kālidāsa excelled that of all the other poets. Therefore, King Bhoja showed him much favour. He considered him as the king among poets.

All the other poets, unable to bear this, spoke ill of Bhoja in his absence (or behind him). This news fell into the ears of Bhoja.

One day, the king, calling all the poets, gave them a part of a verse 'ka-kha-ga-gha' and told them thus:— "Whoever completes this stanza, he alone will become the king of poets." Saying thus, he sent them away.

Reaching home, all the poets, set aside all the activities and became engaged in completing the verse with the part given. But no one was able to complete the verse. The next day, arriving at the king's assembly hall, they remained with faded faces.

But, on the way to the hall, Kālidāsa saw a girl going to the school, carrying books of palm leaves. And she, seeing him, saluted with modesty. The poet, pleased with her by that, spoke to her.

Kālidāsa (K):— Who are you, oh girls?

Girl (G):— Kāñcanamālā.

K:— Whose daughter are you?

G:— Kanakalatā's.

K:— What is in your hand?

G:— Palm-leaf.

K:— What is written on it?

G:— ka, kha, ga, gha.

Having talked with her, Kālidāsa came to the hall. Then the king said:— "Oh poets! If the verse has been completed, let it be read." All stood silently with their heads down. Then, Kālidāsa, getting up from the seat, informed:— "Oh King, the verse has been completed by me." The king spoke thus:— "Let it be read."

Kālidāsa read thus:—

"Who are you, oh child? Kāñcanamālā.

Whose daughter are you? Kanakalatā's.

What is in your hand? Palm-leaf.

What is written there? Ka-kha-ga-gha."

Hearing this, all the poets, setting aside their jealousy, accepted Kālidāsa as the king among poets.

Lesson No. 31 of Reader—I

The Crow and the Owl

Once all the birds, joining together, spoke among themselves thus:— "Our lord is Garuḍa (eagle). He, engaged fully in the service of Vāsudeva (Viṣṇu), does not at all think of us. What is the use of that king to us? So let us anoint somebody else as the king." Thus thinking, they, seeing an owl of auspicious appearance, spoke thus:— "This owl will become our king. Let all things connected with the coronation be brought."

Then waters from different holy rivers were brought. The lion-throne was got ready. Tiger's skin was spread. Lamps were lit. Musical instruments were played. Young ladies started singing. Then the queen, the she-owl was brought. The owl was placed on the throne for anointing. An old vulture held with his hand a golden pot for anointing.

In the meanwhile, a crow came there. And it asked:— "Oh! What is this assembly of all birds and celebrations?" The birds explained what was going on.

Then the crow laughed and said:— "Oh! This is not proper. Why, then, when there are birds like swans, coronation is being done to one who is blind in the day (owls cannot see in the day)."

Let this be heard by all:— "Making the owl, who has a crooked nose, whose eyes are not well set, who is cruel and unpleasant to look at, as the king, what achievement can be got by us?"

Hearing its advice, all the birds said thus:— "This has been properly said by him. Let us all discuss together about kingship after assembling again." They went away as per their desire. Only the owl, blind in the day, was seated on the throne along with the she-owl. And the owl said:— "Oh! Who are you there? Is not the coronation being done now?"

Then the she-owl said:— "The crow has created an obstacle for your coronation. All the birds have gone away. Therefore you get up. I shall make you reach your place." Then that owl went with sorrow to its place, the way being shown by the she-owl. Since then there is permanent enmity between the crows and the owls.

(Taken from Pañcatantra)

A. Write an Essay on :

- (1) सूर्य : प्रत्यक्षदेवता ।
- (2) गोदोह : ।
- (3) श्रीराम पट्टाभिषेक ।

B. Write the story and the moral contained in it :—

- (1) उद्यम : कार्यसाधक : ।
- (2) श्रृगालस्य कौशलम् ।
- (3) अश्वसारङ्गयोः कथा ।
- (4) उलूखलं मर्दलश्च ।
- (5) दश मूढाः ।
- (6) मूर्खस्योपकारः न कर्तव्यः ।
- (7) महाकविः श्रीकालिदासः ।
- (8) काकोलुकीयम् ।

ANNOTATIONS

- (1) आरोग्यं भास्करादिच्छेत् ।
- (2) भो मूढ ! किमिति जोषमास्से ।
- (3) विना गोरसं को रसो भोजनानाम् ।
- (4) केवलं पीयूषमेव ।
- (5) कथमहं त्वां विसृजेयम् ।
- (6) लोके हि प्रायेण नान्यस्य दुःखमन्यो जानाति ।
- (7) अहो ! अनात्मज्ञा यूयम् ।
- (8) किं तेन राज्ञा नः प्रयोजनम् ।
- (9) अहो ! न युक्तमेतत् ।

LESSON 3

GRAMMAR

This lesson will deal with the grammatical aspect of Samskrit language. In the four sections of this lesson examples from the lessons of Infant Reader and Reader-I are given.

The four sections are :

- Vowel and Consonant Sandhi-s.
- Declension of Nouns and Pronouns.
- Conjugation of Verbs in Present, Imperfect past, Imperative and Future.
- Words to be used in sentences.

Prior to these a long introduction to grammar is given.

General Instructions

Sanskrit Grammar was first systematised by Panini, a great grammarian who flourished in 4th Cent B.C. His treatise on grammar, the Astadhyayi (अष्टाध्यायी) and another work on grammar, the Siddhanta Kaumudi (सिद्धान्तकौमुदी) based on Panini's work form the main texts for the study of Sanskrit grammar. Sanskrit language is generally considered by the grammarians to be based upon a number of root words which in turn with the addition of suitable prefixes and affixes give rise to the words. We shall here deal with a general account of the classification of nouns into various genders, the pronouns, verbs and their classification etc.

Nouns :

In Sanskrit there are three genders : (a) Masculine (b) Feminine and (c) Neuter. Nouns in this language are classified into these three genders. This classification does not depend upon the meanings of the words. For eg. दाराः Wife

(Masculine); भार्या Wife (Feminine) and कलत्रम् Wife (Neuter). This shows how there are three words in Sanskrit for wife used in the three genders.

In general names of males or words denoting males are in Masculine gender and those of females are in feminine. But it should also be borne in mind that such a classification is only arbitrary. The words ending in long vowels as आ, ई etc., are feminine.

Another classification of the vowels is that they are either vowel ending (स्वरान्त) as राम (Rama), हरि (Hari), गुरु (Guru), etc., or they are consonant ending (व्यञ्जनान्त) as राजन् (Rajan) सुहृद् (Suhrd) etc.

The Table below will give an idea of the classification of nouns in different genders.

Endings	M	F	N
Vowel			
अ	देव, अज		वन
आ		रमा, लता	
इ	हरि, कवि	मति	वारि
ई		नदी, नारी	
उ	भानु, गुरु	धेनु	मधु
ऊ		वधू	
ऋ	पितृ	मातृ	धातृ
Consonant	मरुत्	वाच्	मनस्

I. अ ending Masculine Nouns.

- हस्तः (Hand)
- समुद्रः (Sea)

- | | |
|------------------------|-----------------------|
| (3) गजः (Elephant) | (4) व्याघ्रः (Tiger) |
| (5) रामः (Rama) | (6) सर्पः (Serpant) |
| (7) नृपः (King) | (8) बालः (Boy) |
| (9) पाठालयः (School) | (10) छात्रः (Student) |
| (11) विघ्नः (Obstacle) | (12) कन्दुकः (Ball) |
| (13) सूर्यः (Sun) | (14) रूप्यकः (Rupee) |
| (15) आहारः (Food) | (16) वत्स (Calf) |
| (17) रथः (Chariot) | (18) अचलः (Mountain) |
| (19) नटः (Actor) | (20) घटः (Pot) |

II. आ ending Feminine Nouns.

- | | |
|----------------------|-----------------------------|
| (1) लता (Creeper) | (2) माला (Garland) |
| (3) सेना (Army) | (4) शाखा (Branch) |
| (5) ऊर्णा (Wool) | (6) क्रीडा (Sports) |
| (7) वेल (Time) | (8) कथा (Story) |
| (9) आज्ञा (Order) | (10) कन्या (Girl) |
| (11) देवता (Goddess) | (12) नौका (Boat) |
| (13) मक्षिका (Bee) | (14) वीणा (Lute) |
| (15) घण्टा (Bell) | (16) कुञ्चिका (Key) |
| (17) वार्ता (News) | (18) रेखा (Line) |
| (19) कक्ष्या (Class) | (20) सन्ध्या (Evening time) |

III. अ ending neuter Nouns

- | | |
|----------------------|-------------------|
| (1) कमलम् (Lotus) | (2) नेत्रम् (Eye) |
| (3) पात्रम् (Vessel) | (4) शरीरम् (Body) |

- | | |
|--------------------------|------------------------|
| (5) विश्वम् (Universe) | (6) पुष्पम् (Flower) |
| (7) पर्णम् (Leaf) | (8) तृणम् (Grass) |
| (9) चक्रम् (Wheel) | (10) शकटम् (Cart) |
| (11) ज्ञानम् (Knowledge) | (12) पीठम् (Seat) |
| (13) बीजम् (Seed) | (14) मित्रम् (Friend) |
| (15) धनम् (Wealth) | (16) वनम् (Forest) |
| (17) फलम् (Fruit) | (18) चित्रम् (Picture) |
| (19) पत्रम् (Leaf) | (20) कोटरम् (Hollow) |
| (21) जलम् (water) | |

Pronouns are divided into Demonstrative, Personal and Interrogative. Pronouns also have genders.

Declensions :

Declension is the formation of the nouns into different cases and numbers by the addition of proper suffixes. There are eight cases in Sanskrit. These cases enable the grammatical function of a noun in a sentence. When case endings are added to the root words then the finalised form is got. For eg. राम becomes रामः when it is subject and रामम् when it is an object. These case endings serve the purpose of prepositions such as 'with', 'by', 'to', 'for', 'from', 'of', 'in', etc. There are eight cases in Sanskrit. They are Nominative, Accusative, Instrumental, Dative, Genitive, Ablative, Locative and Vocative.

There are three numbers in Sanskrit: Singular (एकवचन), Dual (द्विवचन) and Plural (बहुवचन). Singular denotes one person or a thing, Dual two and plural three or more.

Verbs:

A Sanskrit verb is given in the vocabulary in the form known as verbal root (धातु). However some verbs appear

in other than the root forms (secondary root forms) due to the application of certain grammatical rules. The termination for indicating the tenses and moods are added to the primary roots or secondary root forms.

The roots are divided on two grounds: (1) on the terminations that are added and (2) conjugation or groups.

1. There are two sets of terminations called Parasmaipada and Atmanepada. Some roots exclusively take parasmaipada terminations, some Atmanepada and some others, both. When the action has a reference to the agent himself or the fruit of the action goes to the agent the root verb takes the atmanepada terminations. Eg. यजते means he performs a sacrifice for himself. यजति means he performs the sacrifice for another. When the action has a reference to another person or thing or when the fruit of the action accrues to another it is parasmaipada. Eg. पचति He cooks for another person.
2. Another distinction of the roots is on the basis of conjugation (गण) which is a grammatical one. There are ten groups or conjugations (गण-s) of roots. Each conjugation has a special sign which is to be added to the root before the terminations are added. We shall deal with I, IV, VI and Xth conjugations only.

As in other languages in Sanskrit also there are three persons: First, Second and Third. First person indicates 'I', Second 'You' and Third 'He, She, It' and other nouns.

Cases (विभक्ति)

As already referred to there are eight cases in Sanskrit. These cases express the relations between words in a sentence. The following sentences will give an idea of the use of different cases.

I. Nominative :

रामः पठति ।

Rama reads.

बालः तिष्ठति ।

The Boy is standing.

In a sentence it is the subject of the verb.

2. Accusative :

बालः पुस्तकं पठति ।

A boy reads the book.

A boy is reading the book.

मः जलं पिबति ।

He drinks water.

He is drinking water.

The object of a sentence is put in the Accusative case.

3. Instrumental :

बालः कन्दुकेन क्रीडति ।

Boy plays with the ball.

नरः शकटेन गच्छति ।

Man goes by the cart.

This case denotes the instrumental or means of action.

4. Dative :

सुरेशः बालाय फलं यच्छति ।

Suresh gives the fruit to the boy.

वयं ज्ञानाय पठामः ।

We read for knowledge.

Dative case is used to convey the purpose or the action. It also indicates the person or thing for whose benefit an action is done.

5. Ablative :

बालः वृक्षात् पतति ।

Boy falls from the tree.

नरः ग्रामात् आगच्छति ।

Man comes from the village.

The Ablative case shows separation of one thing from another. It corresponds to the English preposition 'from' and 'then'.

6. Genitive :

कूपस्य जलं मधुरम् ।

The water of the well is sweet.

इदं रामस्य गृहम् ।

This is Rama's house.

The Genitive shows the relation of one noun to another. It is also used to express the sense of possessing something.

7. Locative :

काकः आकाशे डयते ।

The Crow flies in the sky.

अहं प्रातःकाले पठामि ।

I read in the morning.

The Locative case is used for expressing the place of an action (in, on, upon, among) and also time.

8. Vocative :

हे राम ! त्वं कुत्र गच्छसि ?

O Rama, where are you going?

हे बाल ! त्वं चपलः असि ?

O boy! you are naughty.

This is used for addressing a person or calling one. In the book Infant Reader, nouns in all these eight cases and verbs in present tense in the three persons and numbers are given from lesson 1 to 10.

Verbs :

It was mentioned in the Introduction that there are ten classes or गण-s of verbs. The conjugation of verbs in the first गण here are given. The sign of the first गण is 'अ'. When the अ is added to the root a change called गुण takes place. The following table gives the guna and vriddhi changes.

	अ	इ, ई	उ, ऊ	ऋ, ॠ	ऌ
गुण	अ	ए	ओ	अर्	अल्
वृद्धि	आ	ऐ	औ	आर्	आल्

In this conjugation the final vowel of the root takes its 'गुण' substitute before the अ, the sign of the first conjugation.

नयति = नी + अ + ति = ने + अ + ति
= न्य् + अ + ति

In getting these forms नी will have to be changed to ने before अ

e.g. नि = न् + इ + अ = न् + ए = ने + अ

Now this ने i.e., ए in ने is followed by another vowel of the conjugational sign. These must be combined. This ने becomes न्य् or ए becomes अय्. Thus we have

न्य् + अ + ति = नयति ।
but जीव् + अ + ति = जीवति ।

Terminations — Present Tense.

	Parasmaipada (P)			Atmanepada (A)		
	Singular	Dual	Plural	Singular	Dual	Plural
I Person	मि	वः	मः	इ	वहे	महे
II Person	सि	थः	थ	से	इथे	ध्वे
III Person	ति	तः	अन्ति	ते	इते	अन्ते

Present Tense

Parasmaipada (P)	Atmanepada (A)
------------------	----------------

नी (to lead)

नयामि	नयावः	नयामः	लभे	लभावहे	लभामहे
नयसि	नयथ	नयथ	लभसे	लभथे	लभध्वे
नयति	नयतः	नयन्ति	लभते	लभेते	लभन्ते

Exercise I.

Write the following roots in Present Tense. For convenience sake the root forms after modification are given within brackets.

- (1) गम् (गच्छ्) to go (P)
- (2) स्था (तिष्ठ्) to stand (P)
- (3) फल् to bear fruit (P)
- (4) पत् to fall (P)
- (5) पठ् to read (P)
- (6) वद् to speak (P)
- (7) धाव् to run (P)
- (8) रुह् (रोह्) to grow (P)
- (9) वन्द् to salute (A)
- (10) डी (ड्य्) to fly (A)
- (11) वृत् (वर्त्) to be (A)
- (12) भज् to worship (P) (A)
- (13) वह् to bear (P) (A)
- (14) ह्वे (ह्वय्) to call (P) (A)
- (15) नी (न्य्) to lead (P) (A)

Fourth Conjugation

The sign of the fourth conjugation is 'य'.

नृत् + य + सि = नृत्यसि you dance.

युध् + य + ते = युध्यते He, She, It, fights

P

A

- | | | | | | | |
|-----|----------|----------|-----------|---------|-----------|-----------|
| I | नृत्यामि | नृत्यावः | नृत्यामः | युध्ये | युध्यावहे | युध्यामहे |
| II | नृत्यसि | नृत्यथः | नृत्यथ | युध्यसे | युध्येथे | युध्यध्वे |
| III | नृत्यति | नृत्यतः | नृत्यन्ति | युध्यते | युध्येते | युध्यन्ते |

Exercise I.

Try to write the following roots.

- (1) तुष् to be pleased (P)
- (2) नश् to perish (P)
- (3) पुष् to nourish (P)
- (4) स्विद् to sweat (P)
- (5) भ्रम् (भ्राम्) to wander (P)

Sixth Conjugation :

The conjugation sign is 'अ'.

सृज् + अ + ति = सृजति ।

मृ - म्रिय् + अ + इ = म्रिये ।

सृज् to create (P)

- | | | | | | | |
|-----|--------|--------|---------|---------|-----------|-----------|
| I | सृजामि | सृजावः | सृजामः | मुञ्चे | मुञ्चावहे | मुञ्चामहे |
| II | सृजसि | सृजथः | सृजथ | मुञ्चसे | मुञ्चेथे | मुञ्चध्वे |
| III | सृजति | सृजतः | सृजन्ति | मुञ्चते | मुञ्चेते | मुञ्चन्ते |

Exercise I.

- (1) लिख् to write (P)
- (2) विश् to enter (P)
- (3) स्पृश् to touch (P)
- (4) स्फुट् to burst (P)
- (5) विद् (विन्द्) to seek (P) (A)
- (6) मुच् (मुञ्च्) to release (P) (A)

Tenth Conjugation

The Conjugational sign is अय. In this conjugation the main characteristic is the (वृद्धि) change though गुण also takes place in some cases.

Example :

- (1) The penultimate अ takes वृद्धि.

तड् + अय + ति

ताड् + अय + ति = ताडयति (beats)

- (2) The penultimate short vowel (except) अ takes गुण

चूर् + अय + ति

= चोर् + अय + ति

= चोरयति । Steals.

गण् to count (P)

I गणयामि गणयावः गणयामः

II गणयसि गणयथः गणयथ

III गणयति गणयतः गणयन्ति

A रच् to arrange

I रचये रचयावहे रचयामहे ।

II रचयसे रचयेथे रचयध्वे ।

III रचयते रचयेते रचयन्ते ।

Exercise :

- (1) कथ् to tell (P)
- (2) चुर (चोर्) to steal (P)

- (3) भर्त्स to threaten (A)
 (4) क्षल् (क्षाल्) to wash (P) (A)
 (5) तड् (ताड्) to beat (P) (A)
 (6) भूष् to adorn (P) (A)
 (7) पीड् to trouble (P) (A)
 (8) पूज् to worship (P) (A)
 (9) वर्ण् to describe (P) (A)
 (10) दण्ड् to punish (P) (A)
 (11) चिन्त् to think (P) (A)
 (12) गण् to count (P) (A)
 (13) रच् to arrange (P) (A)
 (14) स्पृह् to long for (P) (A)

Imperative Mood

The Imperative mood primarily expresses command or injunction. In the second person which is the most common use of the Imperative, it expresses command, desire, advice, blessing etc., In the first person it expresses a question or implies a necessity. In the third person, it generally expresses a blessing.

Eg. I Person : किं गच्छाम? Shall we go?

II Person : त्वं गच्छ । You go.

एवं कुरु । Do like this.

जलम् आनय । Bring water.

III Person : शुभं भवतु । May welfare be to him.

Imperative Terminations

	(P)	(A)
I आनि	आव आम ऐ	आवहै आमहै
II —	तम् त स्व	इथाम् ध्वम्
III तु	ताम् अन्तु ताम्	इताम् अन्ताम्
	नयानि नयाव नयाम	
	नय नयतम् नयत	
	नयतु नयताम् नयन्तु	
	लभै लभावहै लभामहै	
	लभस्व लभेथाम् लभध्वम्	
	लभताम् लभेताम् लभन्ताम्	

Conjugate the roots given under the Lesson (Present Tense) in the Imperative Mood.

Past Tense :

There are three varieties of Past Tense in Sanskrit. They are Imperfect, Perfect and Aorist.

The Imperfect is used to convey a past action which was not done today, but was done yesterday or prior to it, i.e., recent past.

The perfect is used to narrate events that took place in the remote past and which are not witnessed by the speaker.

We shall study the Imperfect and Perfect Past.

Imperfect Terminations

	P		A		
I	अम्	व	म	इ	वहि महि
II	स्(ः)	तम्	त	थास्(ः)	इथाम् ध्वम्
III	त्	ताम्	अन्	त	इताम् अन्त

While forming the Imperfect the augment अ is prefixed to a root पठ् (P) to read.

Augment Root Conjugation sign Termination

अ + पठ् + अ + अम् = अपठम्

गच्छ् with a preposition अव = to understand

अव + अ + गच्छ् + अ + अम् = अवगच्छम्

नी (नय्) (P) to lead.

I	अनयम्	अनयाव	अनयाम
II	अनयः	अनयतम्	अनयत
III	आनयत्	अनयताम्	अनयन्

लभ् (A) to get

अलभे	अलभावहि	अलभामहि
अलभथाः	अलभेथाम्	अलभध्वम्
अलभत	अलभेताम्	अलभन्त

Exercise :

- (1) Conjugate the roots given earlier in the lesson (Present Tense)
- (2) Write the other forms of the following :

- | | |
|-----------------|------------------|
| (i) अलिखम् । | (ii) अगच्छम् । |
| (iii) अताडयत् | (iv) अवर्तत । |
| (v) अनृत्यः । | (vi) अगणयत् । |
| (vii) अकथयत् । | (viii) अरमत । |
| (ix) अभाषेत । | (x) अवर्धत । |
| (xi) अयाचे । | (xii) अभजः । |
| (xiii) असहत । | (xiv) अतिष्ठम् । |
| (xv) अशिक्षथः । | (xvi) अहसः । |

Perfect (Past) Tense

	S	D	P
(1) भू (भव्) (P)	बभूव	बभूवतुः	बभूवुः
(2) भाष् to speak (A)	बभाषे	बभाषाते	बभाषिरे
(3) चर् to go (P)	चचार	चेरतुः	चेरुः
(4) गम् to go (P)	जगाम	जग्मतुः	जग्मुः
(5) कुप् to be angry	चुकोप	चुकुपतुः	चुकुपुः
(6) दृश् to see	ददर्श	ददृशतुः	ददृशुः
(7) जि to conquer	जिगाय	जिग्यतुः	जिग्युः
(8) पा to drink	पपौ	पपतुः	पपुः
(9) श्रु to hear	शुश्राव	शुश्रुवतुः	शुश्रुवुः

(10)	स्मृ to remember	सस्मार	सस्मरतुः	सस्मरुः
(11)	लभ् to get	लेभे	लेभाते	लेभिरे
(12)	ग्रह् to take	जग्राह	जगृहतुः	जगृहुः
(13)	ब्रू to speak	उवाच	ऊचतुः	ऊचुः
(14)	कृ to do	चकार	चकृतुः	चकृः

Future Tense

There are two future Tenses in Sanskrit. The first future and the second future. Of these the Second Future expresses the general idea of futurity. Second Future Terminations :

	P		A		
I	स्यामि	स्यावः	स्यामः	स्ये	स्यावहे स्यामहे
II	स्यसि	स्यथः	स्यथ	स्यसे	स्येथे स्यध्वे
III	स्यति	स्यतः	स्यन्ति	स्यते	स्येते स्यन्ते

भू (भव्) to be (P)

I	भविष्यामि	भविष्यावः	भविष्यामः
II	भविष्यसि	भविष्यथः	भविष्यथ
III	भविष्यति	भविष्यतः	भविष्यन्ति

लभ् to get (A)

I	लप्स्ये	लप्स्यावहे	लप्स्यामहे
II	लप्स्यसे	लप्स्येथे	लप्स्यध्वे
III	लप्स्यते	लप्स्येते	लप्स्यन्ते

गम् (गच्छ्) to go

1st person	गमिष्यामि	गमिष्यावः	गमिष्यामः
2nd person	गमिष्यसि	गमिष्यथः	गमिष्यथ
3rd person	गमिष्यति	गमिष्यतः	गमिष्यन्ति

Similarly write the other forms of the following roots :
पठ् to read, वद् to speak.

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Some important roots and their conjugation :

अस् to be (P)

	Present Tense	Imperfect
I	अस्मि स्वः स्मः आसम् आस्व आस्म	
II	असि स्थः स्थ आसीः आस्तम् आस्त	
III	अस्ति स्तः सन्ति आसीत् आस्ताम् आसन्	

Imperative Mood:

I	असानि	असाव	असाम
II	एधि-स्तात्	स्तम्	स्त
III	अस्तु-स्तात्	स्ताम्	सन्तु

कृ (कर्) to do (A) (P)

Present Tense

Parasmaipada

I	करोमि	कुर्वः	कुर्मः
II	करोषि	कुरुथः	कुरुथ
III	करोति	कुरुतः	कुर्वन्ति

Imperfect Past Tense:

I	अकरवम्	अकुर्व	अकुर्म
II	अकरोः	अकुरुतम्	अकुरुत
III	अकरोत्	अकुरुताम्	अकुर्वन्

Imperative Mood

I	करवाणि	करवाव	करवाम
II	कुरु-कुरुतात्	कुरुतम्	कुरुत
III	करोतु-कुरुतात्	कुरुताम्	कुर्वन्तु

Present Tence

Atmanepada

I	कुर्व	कुर्वहे	कुर्महे
II	कुरुषे	कुर्वाथे	कुरुध्वे
III	कुरुते	कुर्वाते	कुर्वते

Imperfect Past Tense

I	अकुर्वि	अकुर्वहि	अकुर्महि
II	अकुरुथाः	अकुर्वाथाम्	अकुरुध्वम्
III	अकुरुत	अकुर्वाताम्	अकुर्वत

Imperative Mood

I	करवै	करवावहै	करवामहै
II	कुरुष्व	कुर्वाथाम्	कुरुध्वम्
III	कुरुताम्	कुर्वाताम्	कुर्वताम्

विद् to be, to exist	एकवचन	द्विवचन	बहुवचन
1st person	विद्ये	विद्यावहे	विद्यामहे
2nd person	विद्यसे	विद्येथे	विद्यध्वे
3rd person	विद्यते	विद्येते	विद्यन्ते

1st person	विद्यै	विद्यावहै	विद्यामहै
2nd person	विद्यस्व	विद्येथाम्	विद्यध्वम्
3rd person	विद्यताम्	विद्येताम्	विद्यन्ताम्

1st person	अविद्ये	अविद्यावहि	अविद्यामहि
2nd person	अविद्यथाः	अविद्येथाम्	अविद्यध्वम्
3rd person	अविद्यत	अविद्येताम्	अविद्यन्त

Exercise :

Identify the following :

Imperative Third Person Singular

अकथयन्
करिष्यति
कर्षतु
क्रीडन्तु

क्रीड
 अगच्छत्
 चरेत्
 भवतु
 गच्छतु
 गमिष्यन्ति
 अधावन्
 चलन्ति
 पठसि
 पठामि
 चलामि
 धावेताम्
 अनृत्यन्
 पठिष्यन्ति
 अपूजयत्
 अपतन्

Exercise I:

Give the other forms of the following as specified:

दृश् 1st person
 वस् 3rd person
 खाद् 2nd person
 भू 1st person
 गम् 2nd person

चल् 3rd person
 क्रीड् 3rd person
 स्था 1st person

Exercise II:

Recognise the following :

Eg.	अक्रीडन्	Imperative	III Person	Plural
	पठिष्यति			
	गच्छन्ति			
	अतिष्ठत्			
	हसिष्यन्ति			
	अभवताम्			
	पठथ			
	गर्जसि			
	अपचत्			
	चलन्ति			
	पास्यति			
	रक्षावः			
	नमामि			
	भविष्यन्ति			
	वदन्ति			
	करिष्यामि			

Active and Passive Voice:

In Sanskrit there are two voices: Active and Passive. Transitive verbs (i.e., verbs which have in both active and passive voice. Intransitive verbs are conjugated in active voice and impersonal constructions.

When a sentence is changed from active to passive voice the subject of the active sentence is put in the Instrumental case and object in the Nominative case. The verb agrees with the subject of the passive sentence in person and number.

नलः दमयन्तीं त्यजति ।

Nala abandons Damayanti.

नलेन दमयन्ती त्यज्यते ।

Damayanti is abandoned by Nala.

बालः नक्षत्राणि गणयति ।

A boy counts the stars.

बालेन नक्षत्राणि गण्यन्ते ।

Stars are being counted by the boy.

In passive voice the suffix 'य' is added to the root. After adding 'य' the verb takes the Atmanepada termination.

त्यजति becomes त्यज् + य + ते = त्यज्यते

In an impersonal construction the subject in the original sentence is put in the instrumental and the third person singular of the passive form of the intransitive root is used.

बालाः हसन्ति ।

Boys laugh.

बालैः हस्यते ।

Laughing is done by the boys.

बालाः क्रीडन्ति । बालैः क्रीड्यते ।

Examples

कपयः फलानि खादन्ति ।

कपिभिः फलानि खाद्यन्ते ।

अश्वाः तुणं चरन्ति ।

अश्वैः तुणं चर्यते ।

Exercise

Change the voice in the following sentences

(1) शाकटिकः वृषभौ ताडयति ।

(2) व्याघ्रः आहाराय भ्राम्यति ।

(3) वयं ज्ञानाय पठामः ।

(4) मक्षिकाः मधु पिबन्ति ।

(5) काकः शाखायां उपविशति ।

(6) मालविका सम्यग् वीणां वादयति ।

(7) कृष्णः मधुरं गायति ।

(8) रामः पाठं पठति ।

(9) बालसुब्रह्मण्यः विनायकं पूजयति ।

(10) शुकः मरीचं भक्षयति ।

- (11) अहं पत्रं लिखामि ।
 (12) सः इमां कुञ्चिकया उद्धाटयति ।
 (13) सुजाता जलम् आनयति ।
 (14) शशिकुमारः चित्रं पश्यति ।

NOUNS AND PRONOUNS: DECLENSION

In this section Declensions of a few important vowel ending nouns and a few pronouns are given. In the infant reader upto lesson 10 the case forms of different vowel endings are given. Student can take a few words given below, and try to decline them.

1. अ ending Masculine अजः, गजः, बालः, हंसः
 इ " कपिः, सारथिः
 उ " शिशुः
 ऋ " पितुः, जामातुः
 2. आ ending Feminine शाखा, लता
 उ " धेनुः
 3. अ ending Neuter पद्मम्, पात्रम्
 नेत्रम्, तुणम् etc.

DECLENSIONS

अकारान्तः पुल्लिङ्गः बालः-अ ending Masculine

Case		Number		Gender	
		Singular एक	Dual द्वि	Plural बहु	
1. प्रथमा	Nominative	बालः	बालौ	बालाः	
2. द्वितीया	Accusative	बालम्	बालौ	बालान्	
3. तृतीया	Instrumental	बालेन	बालभ्याम्	बालैः	

4. चतुर्थी Dative बालाय बालभ्याम् बालेभ्यः
 5. पञ्चमी Ablative बालात् बालभ्याम् बालेभ्यः
 6. षष्ठी Genitive बालस्य बालयोः बालानाम्
 7. सप्तमी Locative बाले बालयोः बालेषु
 8. सम्बोधन Vocative हे बाल हे बालौ हे बालाः

आकारान्तः स्त्रीलिङ्गः रमा - आ ending Feminine

1. रमा रमे रमाः
 2. रमाम् रमे रमाः
 3. रमया रमाभ्याम् रमाभिः
 4. रमायै रमाभ्याम् रमाभ्यः
 5. रमायाः रमाभ्याम् रमाभ्यः
 6. रमायाः रमयोः रमाणाम्
 7. रमायाम् रमयोः रमासु
 8. हे रमे हे रमे हे रमाः

इकारान्तः पुल्लिङ्गः 'कवि' शब्दः

1. कविः कवी कवयः
 2. कविम् कवी कवीन्
 3. कविना कविभ्याम् कविभिः
 4. कवये कविभ्याम् कविभ्यः
 5. कवेः कविभ्याम् कविभ्यः
 6. कवेः कव्योः कवीनाम्

7. कवी	कव्योः	कविषु
8. हे कवि	हे कवी	हे कवयः

इकारान्तः स्त्रीलिङ्गः 'मति' शब्दः

1. मतिः	मती	मतयः
2. मतिम्	मती	मतीः
3. मत्या	मतिभ्याम्	मतिभिः
4. मतये, मत्यै	मतिभ्याम्	मतिभ्यः
5. मतेः, मत्याः	मतिभ्याम्	मतिभ्यः
6. मतेः, मत्याः	मत्योः	मतीनाम्
7. मतौ, मत्याम्	मत्योः	मतिषु
8. हे मते	हे मती	हे मतयः

ईकारान्तः स्त्रीलिङ्गः 'नदी' शब्दः

1. नदी	नद्यौ	नद्यः
2. नदीम्	नद्यौ	नदीः
3. नद्या	नदीभ्याम्	नदीभिः
4. नद्यै	नदीभ्याम्	नदीभ्यः
5. नद्याः	नदीभ्याम्	नदीभ्यः
6. नद्याः	नद्योः	नदीनाम्
7. नद्याम्	नद्योः	नदीषु
8. हे नदि	हे नद्यौ	हे नद्यः

उकारान्तः, स्त्रीलिङ्गः 'धेनु' शब्दः

धेनुः	धेनू	धेनवः
धेनुम्	धेनू	धेनूः
धेन्वा	धेनुभ्याम्	धेनुभिः
धेनवे, धेन्वै	धेनुभ्याम्	धेनुभ्यः
धेनोः, धेन्वाः	धेनुभ्यान्	धेनुभ्यः
धेनोः, धेन्वाः	धेन्वोः	धेनूनाम्
धेनौ, धेन्वाम्	धेन्वोः	धेनुषु
हे धेनो	हे धेनू	हे धेनवः

ऊकारान्तः स्त्रीलिङ्गः 'वधू' शब्दः

वधूः	वध्वौ	वध्वः
वधूम्	वध्वौ	वधूः
वध्वा	वधूभ्याम्	वधूभिः
वध्वै	वधूभ्याम्	वधूभ्यः
वध्वाः	वधूभ्याम्	वधूभ्यः
वध्वाः	वध्वोः	वधूनाम्
वध्वाम्	वध्वोः	वधुषु
हे वधु	हे वध्वौ	हे वध्वः

उकारान्तः पुल्लिङ्गः 'गुरु' शब्दः

1. गुरुः	गुरू	गुरवः
2. गुरुम्	गुरू	गुरून्

3.	गुरुणा	गुरुभ्याम्	गुरुभिः
4.	गुरवे	गुरुभ्याम्	गुरुभ्यः
5.	गुरोः	गुरुभ्याम्	गुरुभ्यः
6.	गुरोः	गुरोः	गुरूणाम्
7.	गुरौ	गुरोः	गुरुषु
8.	हे गुरो	हे गुरू	हे गुरवः

ऋकारान्तः पुल्लिङ्गः 'पितृ' शब्दः

1.	पिता	पितरौ	पितरः
2.	पितरम्	पितरौ	पितृन्
3.	पित्रा	पितृभ्याम्	पितृभिः
4.	पित्रे	पितृभ्याम्	पितृभ्यः
5.	पितुः	पितृभ्याम्	पितृभ्यः
6.	पितुः	पित्रोः	पितृणाम्
7.	पितरि	पित्रोः	पितृषु
8.	हे पितः	हे पितरौ	हे पितरः

अकारान्तः नपुंसकलिङ्गः 'फल' शब्दः

1.	फलम्	फले	फलानि
2.	फलम्	फले	फलानि

From Instrumental onwards to be declined like Masculine.

PRONOUNS

(There is no Vocative case संबोधन in pronouns)

इदम् शब्द पुल्लिङ्गः

अयम्	इमौ	इमे
इयम्	इमौ	इमान्
अनेन	आभ्याम्	एभिः
अस्मै	आभ्याम्	एभ्यः
अस्मात्	आभ्याम्	एभ्यः
अस्य	अनयोः	एषाम्
अस्मिन्	अनयोः	एषु

इदम् शब्दः स्त्रीलिङ्गः

इयं	इमे	इमाः
इमाम्	इमे	इमाः
अनया	आभ्याम्	आभिः
अस्यै	आभ्याम्	आभ्यः
अस्याः	आभ्याम्	आभ्यः
आस्याः	अनयोः	आसाम्
अस्याम्	अनयोः	आसु

तत् शब्दः पुल्लिङ्गः

सः	तौ	ते
तम्	तौ	तान्
तेन	ताभ्याम्	तैः
तस्मै	ताभ्याम्	तेभ्यः
तस्मात्	ताभ्याम्	तेभ्यः

तस्य	तयोः	तेषाम्
तस्मिन्	तयोः	तेषु

तत् शब्दः स्त्रीलिङ्गः

सा	ते	ताः
ताम्	ते	ताः
तया	ताभ्याम्	ताभिः
तस्यै	ताभ्याम्	ताभ्यः
तस्याः	ताभ्याम्	ताभ्यः
तस्याः	तयोः	तासाम्
तस्याम्	तयोः	तासु

सर्व Masculine

सर्वः	सर्वो	सर्वे।
सर्वम्	सर्वो	सर्वान्
सर्वेण	सर्वाभ्याम्	सर्वैः
सर्वस्मै	सर्वाभ्याम्	सर्वेभ्यः
सर्वस्मात्	सर्वाभ्याम्	सर्वेषाम्
सर्वस्य	सर्वयोः	सर्वेषाम्
सर्वस्मिन्	सर्वयोः	सर्वेषु

सर्व Feminine

सर्वा	सर्वे	सर्वाः
सर्वाम्	सर्वे	सर्वाः

सर्वया	सर्वाभ्याम्	सर्वाभिः
सर्वस्यै	सर्वाभ्याम्	सर्वाभ्यः
सर्वस्याः	सर्वाभ्याम्	सर्वाभ्यः
सर्वस्याः	सर्वयोः	सर्वासाम्
सर्वस्याम्	सर्वयोः	सर्वासु

सर्व Neuter

सर्वम्	सर्व	सर्वाणि
सर्वम्	सर्व	सर्वाणि

From Instrumental onwards to be declined like Masculine.

SANDHIS

- (1) When a simple vowel short or long is followed by a similar vowel, the corresponding long vowel is substituted.

गण + अधिपः = गणाधिपः	अ + अ = आ
धन + अर्जनम् = धनार्जनम्	अ + अ = आ
तव + आगमनम् = तवागमनम्	अ + आ = आ
देव + आलयः = देवालयः	अ + आ = आ
मुनि + इन्द्रः = मुनीन्द्रः	इ + इ = ई
भानु + उदयः = भानूदय	उ + उ = ऊ
मातृ + ऋणम् = मातृणम्	ऋ + ऋ = ॠ

- (2) When अ or आ is followed by ए, ऐ, ओ, औ the letter ऐ is substituted for the 1st two letters ए, ऐ and the letter औ is substituted for the two letters ओ, औ.

कृष्ण + एकत्वम् = कृष्णैकत्वम्	अ + ए = ऐ
एकदा + एव = एकदैव	आ + ए = ऐ
देव + ऐश्वर्यम् = देवैश्वर्यम्	अ + ऐ = ऐ
जल + ओघः = जलौघः	अ + ओ = औ
जन + ओघः = जनौघः	आ + ओ = औ
भव + औषधम् = भवौषधम्	अ + औ = औ

- (3) When the final अ or आ is followed by इ, उ or ऋ (short or long) the corresponding Guna of the letter is substituted for both (गुणसन्धी)

देव + इन्द्रः = देवेन्द्रः	अ + इ ई = ए
यथा + इष्टम् = यथेष्टम्	आ + इ = ए
गङ्गा + उदकम् = गङ्गोदकम्	आ + उ = ओ
हित + उपदेशः = हितोपदेशः	अ + उ = ओ
ब्रह्म + ऋषिः = ब्रह्मर्षिः	अ + ऋ = अर्

- (4) When इ, उ, or ए short or long is followed by a dissimilar vowel. य्, व्, र् or ल् is substituted respectively (यण्सन्धि)

अधि + अयनम् = अध्ययनम्	इ + अ = य
दधि + आनय = दध्यानय	इ + आ = य
नदी + अत्र = नद्यत्र	ई + आ = य
मधु + आनय = मध्वानय	उ + आ = व
पितृ + आज्ञा = पित्राज्ञा	ऋ + आ = र

- (5) When ए, ओ, ऐ and औ are followed by any vowel, they are changed to अय्, अव्, आय् and आव् respectively. (अयवायावादेशसन्धि)

ने + अति = नयति	न् + ए + अ
	= ऊय् + अ

भौ + अति = भवति	भ + भ् + अ
	= अव् + अ

गै + अकः = गायकः	ग् + ऐ + अ
	= आय् + अ

रात्रौ + आकाशे = रात्रावाकाशे	औ + आ
	= आव् + आ

सखायौ + आस्ताम् = सखायावास्ताम्	
	औ + आ = आव् + आ

- (6) ए and ओ followed by अ the letter merges into the former. 'स' (अवग्रह) denotes the merging letter.

हरे + अव = हरेऽव ।
जने + अस्मिन् = जनेऽस्मिन् ।
भूयो + अपि = भूयोऽपि ।
प्रणतो + अस्मि = प्रणतोऽस्मि ।

रामो + अश्रम् = रामोऽश्रम् ।

गुरो + अत्र = गुरोऽत्र ।

- (7) (a) Visarga (:) followed by च् छ् ट् ठ् and त् थ् is changed to स्. This स् substituted for visarga is स् before त्, श् before च् and त् before ट्.

विष्णुः + त्राता = विष्णुस्त्राता ।

हरि + चरति = हरिश्चरति ।

रामः + टीकते = रामष्टीकते ।

रामः + स्मरति = रामस्स्मरति ।

तपः + चरति = तपश्चरति ।

- (b) Visarga preceded by any vowel except अ or आ and followed by a vowel or soft consonant is changed ॢ

लक्ष्मी + वसति = लक्ष्मीर्वसति ।

हरिः + अस्ति = हरिरस्ति ।

भानुः + उदेति = भानुरुदेति ।

उच्चैः + वदति = उच्चैर्वदति ।

(8) Consonant Sandhi

(Here a few words are given as examples. These are taken from the text).

1. त्वत् + शैशवम् = त्वच्छैशवम्

त् + श = च्छ

2. उपनिषत् + अर्थम् = उपनिषदर्थम्
त् + अः = द

3. षड् + एते = षडेते
ड् + ए = डे

4. महत् + औषधम् = महदौषधम्
त् + औ = दौ

5. तत् + च = तच्च
त् + च

6. यत् + चापलम् = यच्चापलम्
त् + च

7. यत् + चक्षुषी = यच्चक्षुषी

8. यत् + नामस्मरण = यन्नामस्मरण
त् + न

EXERCISES

देव + असुरः = देवासुरः अ + अ = आ

पुस्तक + आलयः = पुस्तकालयः अ + आ = आ

विद्या + आलयः = विद्यालयः आ + आ = आ

रवि + इन्द्रः = रवीन्द्रः

नारी + ईश्वरः = नारीश्वरः

लघु + उपकारः = लघूपकारः

लघु + ऊर्मिः = लघूर्मिः

चमू + ऊर्मिः = चमूर्मिः

पितृ + ऋणम् = पितृणम्

इ + इ = ई

ई + ई = ई

उ + उ = ऊ

उ + ऊ = ऊ

ऊ + ऊ = ऊ

ऋ + ऋ = ॠ

Combine the following :

तव + आयुः =

पत्र + आलयः =

मुनि + इन्द्रः =

भानु + उदयः =

साधु + उपवनम् =

राज्ञी + इच्छति =

अद्य + अहम् =

प्रधान + आचार्यः =

साधु + उक्तम् =

अद्य + अपि =

परि + ईक्षा =

अद्याहम्

Split the following :

विद्यालयः = विद्या + आलयः

महाशयः =

गिरीशः =

सूक्तम् =

रजनीशः =

महार्णवः =

पत्रालयः =

Split the following :

अथैव = _____

विप्रायैकम् =

तवौदार्यम् =

ममैव =

तण्डलौदनम् =

अत्रैकः =

चावाम् =

चामूल्यम् =

सेयम् =

दीर्घायुः =

कदाचित् + अपि = त् + अ = द कदाचिदपि

सप् + अन्तः = प् + अ = ब सुबन्त

षट् + आयान्ति = ट + औ = डा षडायान्ति

वाक् + ईशः = क् + ई = गी वागीश

जगत् + अम्बा = त् + अ = द जगदम्बा

जगत् + ईश = त् + इ = दी जगदीश
 दिक् + नाम = क् + ना = इना दिङ्नाम
 जगत् + नायक = त् + ना = न्ना जगन्नायक

मानवेन्द्रः =
 महेशोत्सवः =
 रमेशः =
 गङ्गोदकम् =
 कृष्णैकत्वम् = कृष्ण एकत्वम् वृद्धि संधि
 यथैतत् =
 प्रत्यक्षम् =
 मध्वरि =
 भवत्वैवम् =
 स्वास्थ्यालय =
 पावकः =
 महेन्द्रः =
 वाचनालयः =

Combine the following :

उत्तम + आशयः =
 विधु + उदयः =
 महा + अर्णवः =
 सु + उत्सवः =

भू + उर्ध्वम् =
 मानव + इन्द्रः =
 गणेश + उत्सवः =
 पीन + उरुः =
 यदि + अपि =
 अति + आनन्दः =
 लघु + आश्चर्य =

Split the following :

महार्णवः =
 महाशयः =
 रवीन्द्रः =
 मानवेन्द्रः =
 यमुनोर्मि =
 मातृतणाम् =
 प्रत्येकम् =

Example :

पुस्तक + आलयः = पुस्तकालयः
 शश + अङ्कः = शशाङ्कः
 विद्या + आलयः = विद्यालयः
 हरि + इन्द्रः = हरीन्द्रः
 लक्ष्मी + ईशः = लक्ष्मीशः

लघु + उमी = लघुमी
 पितृ + ऋणम् = पितृणाम्
 देव + इन्द्रः = देवेन्द्रः
 उमा + ईशः = उमेशः
 हित + उपदेशः = हितोपदेशः
 गंगा + उदकम् = गङ्गोदकम्
 प्रति + अक्षम् = प्रत्यक्षम्
 मधु + अरिः = मध्वरिः
 पितृ + आदेशः = पित्रादेशः

देव + इन्द्र अ + इ = ए = देवेन्द्र
 धन + ईश अ + ई = ए = धनेश
 महा + ईश आ + ई = ए = महेश
 हित + उपदेश अ + उ = ओ = हितोपदेश
 चन्द्र + उदय अ + उ = ओ = चन्द्रोदय
 महा + उपाध्याय आ + उ = ओ = महोपाध्याय
 सप्त + ऋषि अ + ऋ = अर् = सप्तर्षि
 महा + ऋषि अ + ऋ = अर् = महर्षि

Combine the following :

पर + उपकारः = _____
 धर्म + उपदेशः = _____
 रमा + ईशः = _____

धन + ईशः = _____
 महा + ईशः = _____
 सूर्य + उदयः = _____
 अष्ट + ऋषिः = _____
 देव + ईशः = देवेशः
 बाल + उद्यानम् = _____
 देव + ऋषिः = _____
 चन्द्र + उदयः = _____
 यमुना + उदकम् = _____
 वर्षा + ऋतुः = _____

Spit the following :

दिनेशः = दिन + ईशः
 सूर्योदयः = _____
 महर्षिः = _____
 गङ्गोर्मिः = _____
 परमेश्वरः = _____
 ग्रीष्मर्तुः = _____

एक + एकम् अ + ए = ए एकैकम्
 सदा + एव अ + ए = ए सदैव
 तथा + एव आ + ए = ए तथैव

महा + औषधम् आ + ओ = औ महौषधम्
विद्या + औषधम् आ + औ = औ विद्यौषधम्

Combine the following :

विश्वक् + अस्ति =
दिक् + गज =
श्रीमत् + आदेशः =
जगत् + नाथः =
तद् + नवीनतम् =
सन् + अच्युत =
सगुण + ईश्वर =
शिव + छाया =

सम्पूर्णः + चन्द्रः = : + च = श्च सम्पूर्णश्चन्द्रः
निः + चनोति = : + च = श्च निश्चिनोति
राम + टोकते = : + ट = ष्ट रामष्टोकते
इत + तावत = : + त = स्त इतस्तावत
हरि + शेते = हरिः शेते or हरिश्शेते
रामः + स्त्राता = रामः, स्त्राता or रामस्त्राता

Split up the following :

धगुष्टकारः

नमस्कृत्य

क्षिप्रस्थूत्कारः

कृष्णश्लेते

सुधि + उपारय इ + ड = य + उ सुध्युपारय
यदि + अपि इ + अ = य + अ यद्यपि
इति + आह इ + आ = य + आ इत्याह
मधु + अरि उ + अ = व + अ मध्वरि
खलु + अहम् उ + अ = व = अ खल्वहम्

Split the following :

गुर्वादेशः = _____
अन्वयः = _____
भवत्येकः = _____
प्रभवाज्ञा = _____
प्रत्येकः = _____
पित्राज्ञा = _____
इत्यत्र = _____
इत्याह = _____
धात्रज्ञः = _____
मात्रुपदेशः = _____

कवे + आगच्छ (ए + आ = अय् + आ) कवयागच्छ
हरे + ए (ए + ए = अय् + ए) हरये

ने + अनम् (ए + अ = अय् + अ) नयनम्
 विद्याये + आगच्छति (ऐ + अ = आय् + आ) विद्यागच्छति
 साधो + उपदिश (ओ + उ = अव् + उ) साधवुपदिश
 पौ + अकः (औ + अ = आव् + अ) पावकः

Combine the following :

पौ + अकः = _____
 नौ + आकः = _____
 रात्रौ + आकाशे = _____
 बालौ + इच्छतः = _____
 गै + अकः = _____
 गंगा + उदकम् = _____
 गण + ईशः = _____
 मातृ + ए = _____
 न + इदम् = _____
 अत्र + एकः = _____

Lesson No. 3 (a)

Sandhi-s

Vowel Sandhi-s :

Examples from lessons in Infant Reader

पर + उपकारः = परोपकारः ।
 पर + अपकारः = परापकारः ।
 तानि + आदाय = तान्यादाय ।
 कर्मणि + अविघ्नम् = कर्मण्यविघ्नम् ।
 भूयः + अपि = भूयोऽपि ।
 पयः + अन्येद्युः = पयोऽन्येद्युः ।
 श्रान्तः + अभवत् = श्रान्तोऽभवत् ।
 का + अपि = काऽपि ।
 हस्तः + अपि = हस्तोऽपि ।
 पूरितः + अयम् = पूरितोऽयम् ।
 अतः + अयम् = अतोऽयम् ।

Consonant Sandhi-s :

Examples from lessons in Infant Reader

तत् + च = तच्च ।
 षट् + एते = षडेते ।
 शिशोः + जननी = शिशोर्जननी ।
 पूर्वद्युः + इव = पूर्वद्युरिव ।
 प्रीतिः + अवर्धत = प्रीतिरवर्धत ।

(a) Sandhi-s

Vowel Sandhi-s :

Examples from lessons in Reader-I

Lesson no.-1

सूर्यः + उदयते = सूर्य उदयते ।
 उदयमानः + अन्धकारं = उदयमानोऽन्धकारम् ।
 भूयः + अपि = भूयोऽपि ।
 क्रमेण + उद्गच्छन् = क्रमेणोद्गच्छन् ।
 कृते + अहं = कृतेऽहं ।
 निर्विघ्ना + अभूत् = निर्विघ्नाऽभूत् ।

Lesson no.-2

भाण्डानि + आरोप्य = भाण्डान्यारोप्य ।
 न + अक्षमत = नाक्षमत ।
 तस्य + आक्रोशं = तस्याक्रोशं ।

Lesson no.-3

यदि + अपि = यद्यपि ।
 तथा + अपि = तथापि ।
 भूमौ + उपविश्य = भूमावुपविश्य ।
 तत्र + एका = तत्रैका

Lesson no.-5

अथ + अभिषेकं = अथाभिषेकं ।
 मुदा + अन्विताः = मुदाऽन्विताः ।
 सहितः + अनघः = सहितोऽनघः ।

Lesson no.-7

चित्रे + अस्मिन् = चित्रेऽस्मिन् ।
 शृगालो + अजस्य = शृगालोऽजस्य ।
 मुधा + अभवन् = मुधाऽभवन् ।
 कः + अपि = कोऽपि ।
 पिबतः + अपि = पिबतोऽपि ।
 कोऽपि + अजः = कोऽप्यजः ।
 शक्नोमि + एताम् = शक्नोम्येताम् ।

Lesson no.-9

शृङ्गवलेन + अश्वम् = शृङ्गवलेनाश्वम् ।
 सः + अश्वः = सोऽश्वः ।
 च + अपनीय = चापनीय ।
 गमनाय + अनुमन्यस्व = गमनायानुमन्यस्व ।
 तव + एतावत् = तवैतावत् ।
 जानामि + अहम् = जानाम्यहम् ।
 किन्तु + इतः = किन्त्वितः ।
 सारङ्गश्च + एकस्मिन् = सारङ्गश्चैकस्मिन् ।

Lesson no.-17

सर्वे + अपि = सर्वेऽपि ।
 न + अन्यस्य = नान्यस्य ।
 त्वत्तः + अपि = त्वत्तोऽपि ।
 पार्श्वद्वये + अपि = पार्श्वद्वयेऽपि ।
 न + एकः = नैकः + अपि = नैकोऽपि ।
 वा + अन्यस्य = वाऽन्यस्य ।

Lesson no.-19

नव + एव = नवैव ।
 ततस्तेषामेक + एकः = ततस्तेषामेकैकः ।

ततस्तेषामेकैकः + अपि = ततस्तेषामेकैकोऽपि
 तत्र + एव = तत्रैव ।
 न + अतिदूरे = नातिदूरे ।
 आश्रमः + आवर्तत = आश्रमोऽवर्तत ।
 ऋषिः + आह = ऋषिराह ।
 तेन + अयम् = तेनायम् ।

Lesson no.-23

तरोः + उपरि = तरोरुपरि ।
 इति + अवोचन् = इत्यवोचन् ।
 एतस्य + उपरि = एतस्योपरि ।
 जनैः + उपदिष्टः = जनैरुपदिष्टः ।
 हस्ति + आरोहम् = हस्त्यारोहम् ।
 तरोः + अन्तारयितुम् = तरोरन्तारयितुम् ।
 पादौ + अग्रहीत् = पादावग्रहीत् ।
 कः + अपि = कोऽपि + आगत्य = कोऽप्यागत्य ।
 इतः + अवतारयेत् = इतोऽवतारयेत् ।
 तेन + उक्तः = तेनोक्तः ।

Lesson no.-27

कवयः + अभूवन् = कवयोऽभूवन् ।
 न + एकः = नैकः + अपि = नैकोऽपि ।
 सह + एवम् = सहैवम् ।
 सर्वे + अपि = सर्वेऽपि ।

Lesson no.-31

अतः + अन्यम् = अतोऽन्यम् ।
 राज्ये + अभिषिञ्चामः = राज्येऽभिषिञ्चामः ।
 उलूकः + अभिषेकार्थम् = उलूकोऽभिषेकार्थम् ।
 तस्य + उपदेशम् = तस्योपदेशम् ।
 साधु+अनेन=साध्वनेन+अभिहितम्=साध्वनेनाभिहितम् ।

सह + आस्ते = सहास्ते ।
 कः + अत्र = कोऽत्र ।

Consonant Sandhi-s :

Examples from lessons in Reader-I

Lesson no.-1

कोमलः + च = कोमलश्च ।
 असुरैः + च = असुरैश्च ।
 नान्यः + तेजस्वी = नान्यस्तेजस्वी ।

Lesson no.-2

प्रहरन् + अपि = प्रहरन्नपि ।
 दयालुः + भगवान् = दयालुर्भगवान् ।
 पुरस्तात् + आविरभूत् = पुरस्तादाविरभूत् ।
 पङ्कात् + निरगच्छत् = पङ्कात्रिरगच्छत् ।

Lesson no.-3

अरोगः + च = अरोगश्च ।

Lesson no.-5

अयोध्यानिवासाः + ते = अयोध्यानिवासास्ते ।
 चातकाः + तु = चातकास्तु ।
 मयूराः + च = मयूराश्च ।
 मातरः + तोषं = मातरस्तोषं ।
 प्रापुः + जनाः = प्रापुर्जनाः ।
 पूजिताः + च = पूजिताश्च ।
 पूजितः + च = पूजितश्च ।
 विष्णुः + त्रिविष्टपे = विष्णुस्त्रिविष्टपे ।

चत्वारः + ते = चत्वारस्ते ।
दाशरथिः + भूत्वा = दाशरथिर्भूत्वा ।

Lesson no.-7

अजः + तावत् = अजस्तावत् ।
अजः + तु = अजस्तु ।
अपृच्छत् + च = अपृच्छच्च ।
शनैः + अन्तः = शनैरन्तः ।
मज्जन + उन्मज्जन = मज्जनोन्मज्जन
बहिः + गन्तुं = बहिर्गन्तुं ।

Lesson no.-9

सारङ्गः + च = सारङ्गश्च ।
केदारात् + निरवासयत् = केदारान्निरवासयत् ।
तत् + निशम्य = तन्निशम्य ।
मनुजः + तं = मनुजस्तं ।
यावत् + जीवम् = यावज्जीवम् ।

Lesson no.-17

कश्चित् + उलूखलस्य = कश्चिदुलूखलस्य ।
पृच्छन् + तेन = पृच्छंस्तेन ।
कुतः + त्वम् = कुतस्त्वम् ।
कः + ते = कस्ते
पुरुषाः + च = पुरुषाश्च ।
विशेषतः + च = विशेषतश्च
स्यात् + ईदृशी = स्यादीदृशी ।

Lesson no.-19

काचित् + अगाधा = काचिदगाधा
उरन्तः + तै = उरन्तस्ते ।

जिज्ञासमानः + तान् = जिज्ञासमानस्तान् ।
परिगणिताः + तेन = परिगणितास्तेन ।
ततः + तेषाम् = ततस्तेषाम् ।
कस्यचित् + ऋषेः = कस्यचिदृषेः ।
उच्चैः + जहास = उच्चैर्जहास ।
मूढाः + तरसा = मूढास्तरसा ।
तत् + आकर्ण्य = तदाकर्ण्य ।

Lesson no.-23

सर्पतः + तस्य = सर्पतस्तस्य ।
कश्चित् + आघोरणः = कश्चिदाघोरणः ।
मूर्खः + तम् = मूर्खस्तम् ।
पादयोः + ललम्बे = पादयोर्ललम्बे ।

Lesson no.-27

तत् + असहमानाः = तदसहमानाः ।
पीठात् + उत्थाय = पीठादुत्थाय ।

Lesson no.-31

महोत्सवः + च = महोत्सवश्च ।
सिद्धिः + भविष्यति = सिद्धिर्भविष्यति ।

3.(b) Declensions of Nouns and Pronouns.
Examples from Infant Reader and Reader-I

अजन्त पुल्लिङ्ग

शब्दः	विभक्ति	एक वचन	द्वि वचन	बहु वचन
अकारान्त				
गणेश	प्रथमा	गणेशः	गणेशौ	गणेशाः
काक		काकः	काकौ	काकाः
सूर्य		सूर्यः	सूर्यौ	सूर्याः
शुक		शुकः	शुकौ	शुकाः
रथ		रथः	रथौ	रथाः

इकारान्त

कपि	कपिः	कपी	कपयः
नृपति	नृपतिः	नृपती	नृपतयः
सारथि	सारथिः	सारथी	सारथयः

उकारान्त

तरु	तरुः	तरु	तरवः
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ऋकारान्त

पितृ	पिता	पितरौ	पितरः
भ्रातृ	भ्राता	भ्रातरौ	भ्रातरः

अजन्त स्त्रीलिङ्ग

माला	माला	माले	मालाः
बाला	बाला	बाले	बालाः
कन्या	कन्या	कन्ये	कन्याः
कक्ष्या	कक्ष्या	कक्ष्ये	कक्ष्याः

ईकारान्त स्त्रीलिङ्ग

मालती	मालती	मालत्यौ	मालत्यः
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औकारान्त

गौ	गौः	गावौ	गावः
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उकारान्त

धेनु	धेनुः	धेनूः	धेनवः
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ऋकारान्त

मातृ	माता	मातरौ	मातरः
दुहितृ	दुहिता	दुहितरौ	दुहितरः

नपुंसकलिङ्ग

पात्रम्	पात्रम्	पात्रे	पात्राणि
पुष्पम्	पुष्पम्	पुष्पे	पुष्पाणि
फलम्	फलम्	फले	फलानि
शकटम्	शकटम्	शकटे	शकटानि
मधु	मधु	मधुनि	मधूनि

Pronouns

पुल्लिङ्ग

तत्	सः	तौ	ते
अदस्	असौ	अमू	अमी
एतद्	एषः	एतौ	एते
इदम्	अयम्	इमौ	इमे
सर्व	सर्वः	सर्वौ	सर्वे
किम्	कः	कौ	के
यत्	यः	यौ	ये

3. (c) Conjugation of Verbs in Present, Imperfect Past, Imperative and Future

Examples from Infant Reader

PRESENT TENSE

आत्मनेपद

एकवचन	द्विवचन	बहुवचन
प्रवर्तते	प्रवर्तते	प्रवर्तन्ते
क्रियते	क्रियेते	क्रियन्ते
प्रार्थयते	प्रार्थयेते	प्रार्थयन्ते

Imperfect Past

परस्मैपद

अताडयत्	अताडयताम्	अताडयन्
अनिन्दत्	अनिन्दताम्	अनिन्दन्
अगच्छत्	अगच्छताम्	अगच्छन्

Imperative

परस्मैपद

स्पृश	स्पृशतम्	स्पृशत
कुरु	कुरुतम्	कुरुत
स्मर	स्मरतम्	स्मरत
भज	भजतम्	भजत
त्यज	त्यजतम्	त्यजत

Examples from Reader-I

PRESENT TENSE

परस्मैपद

Lesson no.	एकवचन	द्विवचन	बहुवचन
1	विकासयति	विकासयतः	विकासयन्ति
1&27	पठति	पठतः	पठन्ति
1	भवति	भवतः	भवन्ति
1	अवतरति	अवतरतः	अवतरन्ति
1	गच्छति	गच्छतः	गच्छन्ति
3	प्रत्यानयति	प्रत्यानयतः	प्रत्यानयन्ति
3	भक्षयति	भक्षयतः	भक्षयन्ति
3	तिष्ठति	तिष्ठतः	तिष्ठन्ति
3	पिबति	पिबतः	पिबन्ति
3	करोति	कुरुतः	कुर्वन्ति
3	पोषयति	पोषयतः	पोषयन्ति
3&9	नयति	नयतः	नयन्ति
9	जानामि	जानीवः	जानीमः
17	ब्रवीमि	ब्रूवः	ब्रूमः
17	ताडयति	ताडयतः	ताडयन्ति
17	अनुभवामि	अनुभवावः	अनुभवामः
17	अभिनन्दति	अभिनन्दतः	अभिनन्दन्ति
17	जानाति	जानीतः	जानन्ति
19	अस्मि	स्वः	स्मः
27	संल्लपति	संल्लपतः	संल्लपन्ति
31	अभिषिञ्चामि	अभिषिञ्चावः	अभिषिञ्चामः
31	प्रापयामि	प्रापयावः	प्रापयामः

आत्मनेपद

1	उदयते	उदयेते	उदयन्ते
1&3	वर्तते	वर्तते	वर्तन्ते
1	प्रकाशते	प्रकाशेते	प्रकाशन्ते
3	गृह्यते	गृह्येते	गृह्यन्ते
3	सम्पद्यते	सम्पद्येते	सम्पद्यन्ते
3	उपयुज्यते	उपयुज्येते	उपयुज्यन्ते
17	सम्भाषते	सम्भाषेते	सम्भाषन्ते
17	निवेद्यते	निवेद्येते	निवेद्यन्ते
17	ताड्यसे	ताड्येथे	ताड्यन्ते
19	दृश्यते	दृश्येते	दृश्यन्ते
31	क्रियते	क्रियेते	क्रियन्ते

Imperfect Past

परस्मैपद

2	अकरोत्	अकुरुताम्	अकुर्वन्
2	अगच्छत्	अगच्छताम्	अगच्छन्
7,19&31	अपृच्छत्	अपृच्छताम्	अपृच्छन्
9	अवसत्	अवसताम्	अवसन्
9	अवासयत्	अवासयताम्	अवासयन्
9&23	आरोहत्	आरोहताम्	आरोहन्
9	अताडयत्	अताडयताम्	अताडयन्
9	अजयत्	अजयताम्	अजयन्
19	अगणयत्	अगणयताम्	अगणयन्
23	व्यस्मरत्	व्यस्मरताम्	व्यस्मरन्
23	अवोचत्	अवोचताम्	अवोचन्
23	अतिष्ठत्	अतिष्ठताम्	अतिष्ठन्
23	अग्रहीत्	अग्रहीताम्	अग्रह्यन्
27	अनिन्दत्	अनिन्दताम्	अनिन्दन्
27	अब्रवीत्	अब्रूताम्	अब्रुवन्
27	अपश्यत्	अपश्यताम्	अपश्यन्
27	व्यजिज्ञपत्	व्यजिज्ञपताम्	व्यजिज्ञपन्

आत्मनेपद

2	अक्षमत्	अक्षमेताम्	अक्षमन्त
2	अभाषत्	अभाषेताम्	अभाषन्त
27	अमन्यत्	अमन्येताम्	अमन्यन्त
31	आरभत्	आरभेताम्	आरभन्त

Perfect Past

परस्मैपद

2	चुक्रोश	चुक्रोशतुः	चुक्रोशुः
5	प्राप	प्रापतुः	प्रापुः
5&19	चकार	चक्रतुः	चक्रुः
5	लेभे	लेभाते	लेभिरे
5	विरराज	विररेजतुः	विररेजुः
5	रराज	रेजतुः	रेजुः
5	ररक्ष	ररक्षतुः	ररक्षुः
9	जगाद	जगदतुः	जगदुः
19	गणयामास	गणयामासतुः	गणयामासुः
19	जहास	जहसतुः	जहसुः
19	आह	आहतुः	आहुः
19	प्रयाय	प्रययतुः	प्रययुः
23	ननाम	ननमतुः	ननमुः
27	विससर्ज	विससर्जतुः	विससर्जुः
27	बभूव	बभूवतुः	बभूवुः
27	शशाक	शेकतुः	शेकुः
31	जगाम	जग्मतुः	जग्मुः

आत्मनेपद

9	ययाचे	ययाचाते	ययाचिरे
31	आस्ते	आसाते	आसते

Past Tense

(परस्मैपद)

2

अभूत्

अभूताम्

अभूवन्

Future Tense

2

करिष्यामि

परस्मैपद

करिष्यावः

करिष्यामः

9

भविष्यति

भविष्यतः

भविष्यन्ति

आत्मनेपद

31

मन्त्रयिष्ये

मन्त्रयिष्यावहे

मन्त्रयिष्यामहे

3 (d) Use of words in sentences :

(Infant Reader)

1. सः अतीव पटुः ।
He is very clever.
2. रामः प्रभूतं धनम् अर्जति स्म ।
Rama was earning much wealth.
3. प्रायेण सर्वे वृक्षाः वसन्तसमये पुष्प्यन्ति ।
Mostly all tree bloom in spring season.
4. द्वौ माणवकौ कलहं कर्तुम् आरभेतां, अत्रान्तरे उपाध्यायः आगच्छत् ।
Two students began to quarrel; in the meanwhile the teacher came.
5. धेनवः केवलं तृणानि खादन्ति तथापि मधुरं क्षीरं यच्छन्ति च ।
Cows, though, they eat grass, still they give sweet milk.
6. बाल्यात् प्रभृति अहम् अत्र वसामि ।
Since childhood I live here.
7. अजाः स्वयमेव प्रचाराय गच्छन्ति स्वयमेव प्रत्यागच्छन्ति च ।
Goats themselves go for grazing and return.
8. न केवलं स बुद्धिमान् किंतु उद्यमी च ।
He is not only intelligent but also takes efforts.

9. रामः यद्यपि बुद्धिमान् तथापि अलसः ।
Rama though intelligent still he is lazy.
10. यदि सम्यक् पठिष्यसि, तर्हि श्रेयः प्राप्स्यसि ।
If you read well then you will attain greatness.
11. यत्र धूमः तत्र अग्निः ।
Where there is smoke there is fire.
12. यथा राजा तथा प्रजा ।
Just as the king so are the citizens.
13. रामेण सह सीता वनम् अगच्छत् ।
Sita went to the forest with Rama.
14. धैर्येण विना न लक्ष्मीः ।
Without courage there is no prosperity.
15. ह्यः अहं ग्रामम् अगच्छम् ।
Yesterday I went to the village.
16. श्वः रामः आगमिष्यति ।
Rama will come tomorrow.
17. अद्य आतपः अतीव तीव्रः ।
Today the heat is very severe.
18. इदानीम् ग्रीष्मकालः ।
Now it is summer.

19. अल्पम् भयेन ।
Enough of fear.
20. असत्यं मा वद ।
Do not speak lie.
21. सः ग्रामं प्रति गच्छति ।
He goes to the village.
22. प्रायेण लोकः गतानुगतिकः ।
Mostly people blindly follow one another.
23. प्रतिदिनं सः देवालयं गच्छति ।
Daily he goes to the temple.
24. प्रत्यहं अहं क्रीडाङ्गणं गच्छामि ।
Daily I go to the play-ground.
25. भेकाः उच्चैः रटन्ति ।
Frogs make noise loudly.

1. प्रति to wards Acc. छात्रः कलाशालां प्रति गच्छति
2. अन्तरेण except, without हरिमन्तरेण न सुखम् ।
(Except Hari happiness is not possible)
3. विना without Acc. सः सहोदरं विना अन्नं न खादति
Instr. विनयेन विना का श्रीः ?
Abl. जलात् विना जीवनं दुष्करम् ।

4. सह	with Instr.	रामः कृष्णेन सह गच्छति ।
5. समम्	with Instr.	पिता पुत्रेण समं गच्छति ।
6. साकम्	with Instr.	नृपः सचिवैः साकं आलोचयति ।
7. सार्धम्	with Instr.	सीता रामेण सार्धं वनं गच्छति ।
8. अलम्	enough of, away with Instr.	अलं भयेन । अलं विवादेन । अलं विषादेन ।
9. कृतम्	"	कृतं अत्यादरेण । कृतं परिहासेन ।
10. नमः	salutations. Dative	रामाय नमः । कृष्णाय नमः । सीतायै नमः ।
11. स्वस्ति	"	स्वस्ति प्रजाभ्यः ।
12. स्वाहा	"	अग्नये स्वाहा ।
13. स्वधा	"	पितृभ्यः स्वधा ।
14. प्रभृति	since Ablative	शैशवात् प्रभृति अत्रैव वसामि ।
15. बहिः	outside	गृहात् बहिः आगच्छ ।
16. ऋते	except, without	सत्यात् ऋते न धर्मः ।
17. आ	From, till	आ बाल्यात् सः क्रूरः ।
18. उपरि	about genitive	प्रासादस्य उपरि गच्छामि ।
19. अधः	beneath	नरः वृक्षस्य अधः तिष्ठति ।
20. अग्रे	before genitive	सः गृहस्य अग्रे तिष्ठति ।
21. अन्तः	inside	गोपालः गृहस्य अन्तः पठति ।

3(d) Words to be used in sentences

Examples of words from Reader-I

Lesson no. 1

कोमल- उद्याने कोमलानि पुष्पाणि सन्ति।

Soft (Delicate) - In the garden there are delicate flowers.

क्रमेण - छात्रः क्रमेण विद्यां लभते ।

Gradually - The student picks up education gradually.

Lesson no. 2

दयालुः - गान्धी दयालुः आसीत् ।

Merciful - Gandhi was merciful.

पुरस्तात् - गृहस्य पुरस्तात् उद्यानमस्ति ।

In front of - There is a garden in front of the house.

Lesson no.3

विना - धनेन विना दुःखं ।

Without - Without money there is misery.

पार्श्वे - प्रासादस्य पार्श्वे रथ्या अस्ति ।

By the side = By the side of the mansion there is a road.

Lesson no.7

मुधा - तस्य यत्नाः मुधा अभवन् ।

in vain - All his efforts were in vain.

पटुः - रामः अतीव पटुः ।
clever - Rama is very clever.

वञ्चकः - बिडालः वञ्चकः ।
deceitful - Cat is a deceitful animal.

शनैः - गजः शनैः चलति ।
slowly - The elephant moves slowly.

नितरां - कोकिलः गाने नितरां पटुः ।
very much - The cuckoo is very much proficient in singing

कौशलं - पश्य तस्याः कौशलं ।
cleverness - See her cleverness.

Lesson no.9

जातु - जातु अत्र रामः अवसत् ।
once - Once Rāma lived here.

परं - सः निपुणः परं वञ्चकः ।
but - He is an expert but very deceitful.

इतः परं - इतः परं एवं मा कुरु ।
Here after - Here after don't do thus.

Lesson no.17

कुशलं - अहं तव कुशलं पृच्छामि ।
welfare - I enquire about your welfare.

अतः परं - अतः परं न किमपि करोति ।
after that - (He) does not do anything after that.

हन्त - हन्त ! कथं रात्रौ एकाकी गच्छामि ?
alas - Alas ! How will I go at night ?

प्रायेण - प्रायेण शुकाः उष्णदेशेषु जायन्ते ।
mostly - Mostly parrots are born in hot countries.

Lesson no. 19

नूनम् - नूनं तत्र एकः व्याघ्रः अस्ति ।
indeed, really - Indeed there is a tiger.

व्याकुलीभूतः - तां वार्तां श्रुत्वा सः व्याकुलीभूतः ।
confused - Hearing that news he became confused

कोलाहलः - बन्धुसमये महान् कोलाहलः आसीत् ।
Much agitation - During strike there was much agitation.

उच्चैः - कुक्कुटाः प्रातःकाले उच्चैः कूजन्ति ।
loudly - Cocks shout loudly in the morning.

व्यामोहः - मन्थरायाः वार्तां श्रुत्वा कैकेय्याः मनसि व्यामोहः अभवत् ।
confusion - Hearing Manthara's words Kaikeyi became confused.

Lesson no.23

उपरि - तरोरुपरि विहगाः डयन्ते ।
above - Birds fly above the tree.

इतः - इतः गच्छ ।
from here - Go away from here.

यदि तर्हि – यदि सम्यग् पठसि तर्हि निपुणः भविष्यसि ।
if then – If you study well then you will become
clever.

अत्रान्तरे – अत्रान्तरे गृहं गमिष्यासि ।
in the meanwhile – In the meanwhile I will go home.

यथा तथा – सः यथा पटुः तथा सर्वान् वादे अजयत् ।
so that – He is so clever that he defeated everyone in
the debate.

Lesson no.27

परोक्षे – प्रत्यक्षे मूर्खः साधून् शंसति परोक्षे तान् निन्दति ।
in the absence, behind – Wicked person praises good
people in their presence but accuses them behind their
back.

निरता – गान्धिः परोपकारे निरतः अभवत् ।
become engaged – Gandhi became engaged in helping
others.

विनयम् – विद्या ददाति विनयम् ।
modesty – Education produces modesty.

Lesson no.31

समागमः – श्वः तत्र साधूनां समागमः भविष्यति ।
gathering – Tomorrow there will be an assembly of good
people.

भूयः – हे किशोर, भूयः त्वं पश्यामि ।
again – O Kishore ! I shall see you again.

यथाभिमतम् – लङ्कावासिनः यथाभिमतं प्रदेशमगच्छन् ।
as desired – The residents of Lanka went back to their
desired place.

शाश्वतिकः – कृष्णस्य अर्जुनस्य स्नेहः शाश्वतिकः ।
eternal – The friendship between Kṛṣṇa and Arjuna is
eternal.

LESSON NO. 4

Introduction

The previous three lessons were intended to acquaint you with the basics of Saṃskṛta alphabets, words, sentence construction, grammar etc. In the next two lessons, namely no.4 & 5, you would be introduced to the application of Saṃskṛta in music. The reason for prescribing Saṃskṛta as an allied subject in the B.A. Degree Course of Indian Music itself is because of the large use of the language in the theoretical and performance areas of music. Apart from Tamiz, Saṃskṛta is another language which has been existing in India from very ancient times and its influence on other languages and Indian Culture and Arts has been considerable. Languages like Malayalam, Telugu and Kannada have a large number of Saṃskṛta words in their vocabulary which is evident from the songs composed in these languages. Of course, in the stock of songs in South Indian Music there are many set in Saṃskṛta language. Apart from songs we find that most of the theoretical works written from ancient times have been in Saṃskṛta. Need to study the Saṃskṛta works may arise at the Post-graduate and Research level.

The purpose of the following two lessons is to give the students a feel of the Saṃskṛta language as used in the spheres of theory and performance respectively.

Theoretical Writings in Saṃskṛta

Theoretical works in Saṃskṛta in which is dealt with are of two kinds. There are works which are

devoted exclusively to describing the arts of music, as for instance, Dattilam, Caturdaṇḍīprakāśikā, and Svaramēlakalānidhi. There are yet other works like Nāṭyaśāstra which is a treatise primarily on drama and describes music as a part of drama and music in general. And works like Saṅgītaratnākara and Saṅgītasārāmṛta talk of music and dance also. Some selected passages from these works are given below. This is followed by meanings of the passages. Both the prose and verse passages have been selected.

The focus in this lesson is on the Saṃskṛta usage and construction and not on the technical details of music and other arts. The list of works from which the passages have been selected is given below.

No.	Title of the Work	Name of the Author
1	Nāṭyaśāstra	Bharata
2	Dattilam	Dattila
3	Yājñavalkyasmṛti	Yōgīśvara Yājñavalkya
4	Bṛhaddēśī	Mataṅga
5	Bharatabhāṣya	Nānyadēva
6	Saṅgītasamayāsāra	Pārśvadēva
7	Saṅgītaratnākara	Sāṅgadēva
8	Saṅgītārāja	Kumbhakarna
9	Saṅgītadarpana	Catura Dāmōdara
10	Sadrāgacandraōdaya	Puṇḍarīka Viṭhala
11	Svaramēlakalānidhi	Rāmāmātya
12	Caturdaṇḍīprakāśikā	Vēṅkaṭamakhī
13	Saṅgītasārāmṛta	Tulajā

Lesson No. - 4(b)

Text of Selected Verses and Prose
Passages from Laksanagrantha-s

1. भरतमुनिकृत नाट्यशास्त्रम्

नाट्यवेदनिर्माणेतिहासः

धर्म्यमर्थं यशस्यं च सोपदेशं ससङ्ग्रहम् ।
भविष्यतश्च लोकस्य सर्वकर्मानुदर्शकम् ॥
सर्वशास्त्रार्थसंपन्नं सर्वशिल्पप्रदर्शकम् ।
नाट्यसंज्ञमिमं वेदं सेतिहासं करोम्यहम् ॥
एवं संकल्प्य भगवान् सर्ववेदाननुस्मरन् ।
नाट्यवेदं ततश्चक्रे चतुर्वेदाङ्गसम्भवम् ॥

N.S. 1, 14-16

नाट्यशास्त्रस्य सर्वग्राहि-स्वरूपम्

न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला ।
न स योगो न तत्कर्म नाट्येऽस्मिन् यत्र दृश्यते ॥
सर्वशास्त्राणि शिल्पानि कर्माणि विविधानि च ।
अस्मिन्नाट्ये समेतानि तस्मादेतन्मया कृतम् ॥

N.S. 1, 113-114,

रसाः

शृङ्गारहास्यकरुणरौद्रवीरभयानकाः ।
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥

N.S. 6, 15

स्थायिभावाः

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विरमयश्चेति स्थायिभावाः प्रकीर्तिताः ॥

N.S. 6, 16

आतोद्य भेदाः

ततं चैवावनद्धं च घनं सुषिरमेव च ।
चतुर्विधं च विज्ञेयमातोद्यं लक्षणान्वितम् ॥
ततं तन्त्रीगतं ज्ञेयमवनद्धं तु पौष्करम् ।
घनस्तु तालो विज्ञेयः सुषिरो वंश एव च ॥

N.S. 6, 27cd-29ab

रसनिरूपणम्

तत्र रसानेव तावदादावभिव्याख्यास्यामः ।
न हि रसादृते कश्चिदर्थः प्रवर्तते ।
तत्र विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः ।
को दृष्टान्तः । अत्राह - यथा हि
नानाव्यञ्जनौषधिद्रव्यसंयोगाद्रसनिष्पत्तिः ।
यथा हि - गुडादिभिर्द्रव्यैर्व्यञ्जनैरौषधिभिश्च
षाडवादयो रसा निर्वर्त्यन्ते तथा नानाभावोपगता
अपि स्थायिनो भावा रसत्वमाप्नुवन्तीति ।
अत्राह - रस इति कः पदार्थः । उच्यते -
आस्वाद्यत्वात् । कथमास्वाद्यते रसः । यथा हि
नानाव्यञ्जनसंस्कृतमन्नं भुञ्जाना रसानास्वादयन्ति
सुमनसः पुरुषा हर्षादींश्चाधिगच्छन्ति तथा
नानाभावाभिनयव्यञ्जितान् वागङ्गसत्त्वोपेतान्
स्थायिभावानास्वादयन्ति सुमनसः प्रेक्षकाः
हर्षादींश्चाधिगच्छन्ति । तस्मान्नाट्यरसा
इत्यभिव्याख्याताः । अत्रानुवंश्यौ श्लोकौ भवतः -
यथा बहुद्रव्ययुतैर्व्यञ्जनैर्बहुभिर्गुणैः ।
आस्वादयन्ति भुञ्जाना भक्तं भक्तविदो जनाः ।
भावाभिनयसम्बद्धान्स्थायिभावान्स्तथा बुधाः ।
आस्वादयन्ति मनसा तस्मान्नाट्यरसाः स्मृताः ॥

N.S. 6, 32-33

गीतालङ्कारस्य महत्त्वम्

शशिना रहितेव निशा विजलेव नदी लता विपुष्पेव ।
अविभूषितेव च स्त्री गीतिरलङ्कारहीना स्यात् ॥

N.S. 29, 45

2. दत्तिलमुनिविरचित दत्तिलम्

गान्धर्वलक्षणम्

पदस्थस्वरसङ्घातस्तालेन सुमितस्तथा ।
प्रयुक्तश्चावधानेन गान्धर्वमभिधीयते ॥

Datt. 3

3. योगीश्वरयाज्ञवाल्यकृत याज्ञवाल्यस्मृति

सामगानमहिमा

यथाविधानेन पठन्सामगायमविच्युतम् ।
सावधानस्तदभ्यासात्परं ब्रह्माधिगच्छति ॥

Y.S. 3, 112

गीतप्रशंसा

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चाप्रयासेन मोक्षमार्गं नियच्छति ॥
गीतज्ञो यदि योगेन नाप्नोति परमं पदम् ।
रुद्रस्यानुचरो भूत्वा तेनैव सह मोदते ॥

Y.S. 3, 115-116.

4. मतङ्गमुनिकृत बृहदेशी

नादप्रशंसा

न नादेन विना गीतं न नादेन विना स्वराः ।
न नादेन विना नृतं तस्मान्नादात्मकं जगत् ॥
नादरूपः स्मृतो ब्रह्मा नादरूपो जनार्दनः ।
नादरूपा परा शक्तिर्नादरूपो महेश्वरः ॥

Br.D. 16cd-18ab

स्वरलक्षणम्

राजृदीप्ताविति धातोः स्वशब्दपूर्वकस्य च ।
स्वयं यो राजते यस्मात् तस्मादेष स्वरः स्मृतः ।
Br.D. 63cd-64ab

5. नान्यदेवकृत भरतभाष्यम्

रसेषु रागाणां विनियोगः

हिन्दोलो मालवाख्यश्च शृङ्गाररसमाश्रितौ ।
पञ्चमष्टक्करागस्तु वीरसौद्रे यथाक्रमम् ॥
कारुण्ये ककुभश्चैव हास्ये मालवकैशिकः ।
ककुभो भयानके कार्यः षड्जो बीभत्सशान्तयोः ।
एते रसाश्रिता रागा योज्याः सर्वत्र गीतके ।

B.B. 5, 57-59ab

6. पार्श्वदेवविरचित संगीतसमयसारः

त्रिविधाः स्वराः

सप्तस्वरमयं गीतं स्वरास्ते त्रिविधा मता ।
सचेतनोद्भवाः केचित् मुख्यास्तेषु शरीरजाः ॥
तत्र शरीरादिध्वनिः सचेतनः, वीणादिध्वनिः

अचेतनः, सुषिरादिध्वनिरुभयप्रभवः इति
वदन्ति सर्वे, अहमेवं वदामि -- चेतनोद्भवाः
एवोभयप्रभवाः सर्वे, कुतः ? वीणादेरपि
पुरुषप्रयत्नपूर्वकत्वात् । अचेतनस्तु हठात्
काष्ठादिसंयोगाद् वायोराहतिना भवति ।

S.S.S. 2, 5cd-

7. शाङ्गदेवविरचित सङ्गीतरत्नाकरः

मङ्गलाचरणम्

ब्रह्मग्रन्थिज-मारुतानुगतिना चित्तेन हृत्पङ्कजे
सूरीणामनुरञ्जकः श्रुतिपदं योऽयं स्वयं राजते।
यस्माद्-ग्राम-विभाग-वर्णरचनाऽलङ्कारजातिक्रमो
वन्दे नादतनुं तमुद्धुरजगद्गीतं मुदे शङ्करम् ॥

S.R. 1,1,1

सङ्गीतम्, तद्भेदौ च

गीतं वाद्यं तथा नृत्यम् त्रयं सङ्गीतमुच्यते ।
मार्गो देशी इति तद् द्वेधा तत्र मार्गः स उच्यते ॥
यो मार्गितो विरिञ्च्याद्यैः प्रयुक्तो भरतादिभिः ।
देवस्य पुरतः शम्भोर्नियताभ्युदयप्रदः ॥
देशे देशे जनानां यदुच्यते हृदयरञ्जकम् ।
गीतं च वादनं नृत्यं तद्देशीत्यभिधीयते ॥

S.R. 1,1,21cd-24ab

गीतमहिमा

सामवेदादिदं गीतं सञ्जग्राह पितामहः ।
गीतेन प्रीयते देवः सर्वज्ञः पार्वतीपति ।
गोपीपतिरनन्तोऽपि वंशध्वनिवशंगतः॥
सामगीतिरतो ब्रह्मा वीणासक्ता सरस्वती ।
किञ्च यक्ष-गन्धर्व-देव-दानव-मानवाः॥

अज्ञात-विषयास्वादो बालः पर्यङ्किकागतः ।
रुदन्गीतामृतं पीत्वा हर्षोत्कर्षं प्रपद्यते ॥
वनेचरस्तृणाहारश्चित्रं मृगशिशुः पशुः ।
लुब्धो लुब्धकसङ्गीते गीते यच्छति जीवितम् ॥
तस्य गीतस्य माहात्म्यं के प्रशंसितुमीशते ।
धर्मार्थकाममोक्षाणामिदमेवैकसाधनम् ॥

S.R. 1, 1. 25cd-30cd

नादोपासना

चैतन्यं सर्वभूतानां विवृतं जगदात्मना ।
नादब्रह्म तदानन्दमद्वितीयमुपास्महे ॥
नादोपासनया देवा ब्रह्मविष्णुमहेश्वराः ।
भवन्त्युपासिता नूनं यस्मादेते तदात्मकाः ॥

S.R. 1, 3, 1-2

नादशब्दस्य निरुक्तिः, तस्य त्रयो भेदाः

नकारं प्राणनामानं दकारमनलं विदुः ।
जातः प्राणाग्निसंयोगात् तेन नादोऽभिधीयते ॥
व्यवहारे त्वसौ त्रेधा हृदि मन्द्रोऽभिधीयते ।
कण्ठे मध्यो मूर्ध्नि तारो द्विगुणश्चोत्तरोत्तरः ॥

S.R. 1.3,6-7

चतुर्विधाः स्वराः

चतुर्विधाः स्वरा वादी संवादी च विवाद्यपि ।
अनुवादी च, S.R. 1.3, 47cd-48a

वादी राजात्र गीयते ।
संवादी त्वनुसारित्वादस्यामात्योऽभिधीयते ॥
विवादी विपरीतत्वाद्धीरैरुक्तो रिपुपमः ।
नृपामात्यानुसारित्वादनुवादी तु भृत्यवत् ॥

S.R. 1.3,50b-51cd

वर्णाः

गानक्रियोच्यते वर्णः स चतुर्धा निरूपितः ।
 स्थाय्यारोह्यवरोही च सञ्चारीत्यथ लक्षणम् ॥
 स्थित्वा स्थित्वा प्रयोगः स्यादेकस्यैव स्वरस्य सः ।
 स्थायी वर्णः सः विज्ञेयः परावन्वर्थनामकौ ॥
 एतत्सम्मिश्रणाद् वर्णः सञ्चारी परिकीर्तितः ॥

S.R. 1,6,1-3ab

वाग्गेयकारलक्षणम्

वाङ् मातुरुच्यते गेयं धातुरित्यभिधीयते ।
 वाचं गेयं कुरुते यः स वाग्गेयकारकः ॥

S.R. 2, 2

गान्धर्वगानलक्षणम्

रञ्जकः स्वरसन्दर्भो गीतमित्यभिधीयते ।
 गान्धर्वं गानमित्यस्य भेदद्वयमुदीरितम् ॥
 अनादिसम्प्रदायं यद्गन्धर्वैः संप्रयुज्यते ।
 नियतं श्रेयसो हेतुस्तद्गान्धर्वं जगुर्बुधाः ॥
 यत्तु वाग्गेयकारेण रचितं लक्षणाञ्चितम् ।
 देशीरागादिषु प्रोक्तं तद्गानं जनरञ्जनम् ॥

S.R. 2, 1-3

ताललक्षणम्

तालस्तलप्रतिष्ठायामिति धातोर्धञि स्मृतः ।
 गीतं वाद्यं तथा नृतं यतस्सताले प्रतिष्ठितम् ॥

S.R. 5, 2

चतुर्विधाभिनयरूपात्मकशिवः

आङ्गिकं भुवनं यस्य वाचिकं सर्ववाङ्मयम् ।
 आहार्यं चन्द्रतारादि तं नुमः सात्विकं शिवम् ॥

S.R. 7, 1

8. नृपतिकुम्भप्रणीतः सङ्गीतराजः

रागलक्षणम्

विधेयवर्णालङ्कारो विशेषो यो ध्वनेरिह ।
 ग्रहादिस्वरसन्दर्भो रञ्जको राग उच्यते ॥

S.Raj. 1,2,3, 33

रागोऽयं रञ्जतेर्धातोः कर्त्रर्थे घञि सम्मतः ।
 यौगिको रञ्जकत्वेन वर्णत्वेन कारकादिवत् ॥
 अथ वर्णादिवद्वागशब्दोऽयं रूढितो मतः ।
 योगरूढोऽथवा रागशब्दः पङ्कजशब्दवत् ॥

S.Raj. 2,2,1, 14-15

9. चतुरदामोदरकृत सङ्गीतदर्पणम्

रागरागिण्यः

अथ रागरागिणीमतम् ।
 शिवशक्तेः समायोगात् रागाणां सम्भवो भवेत् ।
 पञ्चास्यात् पञ्चरागाः स्युः षष्ठस्तु गिरिजामुखात्
 सद्योवक्त्रात् श्रीरागो वामदेवाद्वसन्तकः ।
 अधोराद्भैरवो जातः तत्पुरुषात्तु पञ्चमः ॥
 ईशानाख्यान्नेघरागो नाट्यारम्भे शिवादभूत् ।
 गिरिजाया मुखाल्तास्ये नट्टनारायणोऽभवत् ॥
 श्रीरागोऽथ वसन्तश्च भैरवः पञ्चमस्तथा ।
 मेघरागो बृहन्नाटः षडेते पुरुषाह्वयाः ॥
 इति षड्पुरुषरागाः ।

अथ रागिण्यः ।

मालवी त्रिवणी गौडी केदारी मधुमाधवी ।
 ततः पाहाडिका ज्ञेया श्रीरागस्य वराङ्गनाः ॥
 देशी देवगिरी चैव वराटी टोडिका तथा ।
 ललिता चाथ हिन्दोली वसन्तस्य वराङ्गनाः ॥

भैरवी गुर्जरी चैव रेवा गुणकरी तथा ।
 बङ्गाली बहुली चैव भैरवस्य वराङ्गनाः ॥
 विभासश्चाथ भूपाली कर्णाटी बडहंसिका ।
 मालवश्रीपदमञ्जर्या सहैताः पञ्चमाङ्गनाः ॥
 मल्हारी सोरटी चैव सावेरी कौशिकी तथा ।
 गान्धारि हरिशृङ्गारा मेघरागस्य योषितः ॥
 कामोदी चैव कल्याणी आभेरी नाटिका पुनः ।
 सालङ्गीनट्ट हवीरा नट्टनारायणाङ्गनाः ॥

S.Dar. p.26-27

भैरवरागलक्षणम्

धैवतांशग्रहन्त्यासो रिपहीनोऽथ मागतः ।
 भैरवस्सतु विज्ञेयः धैवतादिकमूर्च्छनः ।
 धैवतो विकृतो यत्र औडवः परिकीर्तितः ॥
 उदाहरणम् ।

गङ्गाधरः शशिकलातिलकस्त्रिनेत्रः
 सर्पैर्विभूषिततनुर्गजकृत्तिवासाः ।
 भास्वत्त्रिशूलकर एष नृमुण्डधारी
 शुभ्राम्बरो जयति भैरव आदिरागः ॥

S.Dar. p.32

10. पुण्डरीकविट्ठलरचित सद्रागचन्द्रोदयः

एकोनविंशतिमेलः

मेलानिदानीं विवृणोमि -----
 तत्राद्यमेलस्तु मुखारिकायास्ततो
 भवेन्मालवगौडमेलः ।

श्रीरागमेलस्तदनन्तरं

स्यात्स्याच्छुद्धनट्टाह्वयकस्य मेलः ॥

देशाक्षिकाया अपि मेलकः

स्यात्कर्णाटगौडस्य भवेत्सुमेलः ।

केदारकाख्यस्य भवेत्सुमेलो
 हिजेजमेलोऽपि हमीरमेलः ॥
 कामोदरागाभिधकस्य मेलस्ततः
 सुतोड्याह्वयकस्य मेलः ।
 आभीरिकायाः सुमतश्च मेलो
 मेलो भवेच्छुद्धवराटिकायाः ॥
 स्याच्छुद्धरामकस्यभिधस्य मेलो
 देवक्रियायाश्च भवेत्तु मेलः ।
 सारङ्गमेलस्तदनन्तरं स्यात्कल्याणमेलस्तु
 ततः परः स्यात् ॥
 हिन्दोलरागस्य भवेत्तु मेलः
 स्यान्नादरामकस्यभिधस्य मेलः ।
 इतीरितास्ते नवचन्द्रसङ्ख्या एवं
 परान्स्तान् कलयन्तु तज्ज्ञाः ॥
 S.R.C. p.15

11. रामामात्यकृत स्वरमेलकलानिधिः

मालवगौलमेललक्षणम्

शुद्धाः सरिमपाः शुद्धधैवतश्च ततः परम् ।
 च्युतमध्यमगान्धारश्च्युतषड्जनिषादकः ॥
 एतैः सप्तस्वरैर्युक्तः सम्मतो रागवेदिनाम् ।
 मेलो मालवगौलस्य रामामात्येन लक्षितः ॥
 अस्मिन्नेले सम्भवन्ति ये रागास्तानथ ब्रुवे ।
 रागो मालवगौलाख्यो ललिता बौलिका तथा ॥
 सौराष्ट्रो घूर्जरी मेचबौली च फलमञ्जरी ।
 गुण्डक्री सिन्धुरामक्रीच्छायागौलः कुरञ्ज्यपि ॥
 रागः कन्नडबङ्गालस्तथा मङ्गलकैशिकः ।
 रागो मल्हारीत्यादिरागाः केचिद्भवन्त्यतः ॥

इति मालवगौलमेलः

S.M.K. 4,11-15

12. वेङ्कटमखी विरचित चतुर्दण्डीप्रकाशिका

अष्टौ अलङ्काराः

अष्टौ प्रसिद्धानलङ्कारा लक्ष्यन्ते तत्र झोम्पटः ।
 ध्रुवो मठ्यो रूपकश्च झम्पा त्रिपुट एव च ॥
 अठतालैकतालो चेत्यष्टालङ्कृतयः स्मृताः ।
 अथैतेषां क्रमेणैव लक्षणं प्रतिपाद्यते ॥
 झोम्पटाख्येन तालेन निबद्धो झोम्पटः स्मृतः ।
 तत्र झोम्पटताले द्विद्व्यक्षरौ द्वौ द्रुतौ ततः ॥
 लघुरेकः परिज्ञेयश्चतुरक्षरसम्मितः ।
 आहत्याष्टाक्षरमितो झोम्पटः स्याद् द्विमात्रकः ॥
 सरि, गम, पधनिस, सनि, धप, मगरिस ।

C.P. 3,82cd-86ab

अलङ्कारस्तृतीयोऽथ लक्ष्यते मठ्यनामकः ।
 मठ्यतालनिबद्धो यः स मठ्य इति कीर्तितः ॥
 मठ्यताले द्रुतस्त्वादावक्षरद्वयसम्मितः ।
 ततो लघू द्वौ विज्ञेयौ चतुरक्षरसम्मितौ ॥
 आहत्य मठ्यतालोऽयं दशाक्षरमितः स्मृतः ।
 सरि, गरिसरि, सरिगम, रिग, मगरिग, रिगमप ।
 C.P. 3,92-94ab

13. तुलजेन्द्रभूपालकृत सङ्गीतसाराभूतम्

सावेरीरागलक्षणम्

जाता मालवगौलीयमेलात्सावेरीकाऽभिधा ।
 पूर्णा प्रातः प्रगातव्या षड्जन्यासग्रहांशिका ॥
 अस्य रागस्यारोहे गान्धारनिषादलङ्घनम् ।
 अवरोहे स्वरगतिस्त्रिजुतयाऽऽगच्छति ।
 अस्योदाहरणम् -- धसरिमगरि मपधधनिधपम
 पधसनिधस निधपमा रिसरिगरि सनिधसास्सा
 इत्यालापः ।
 इति सावेरीरागः S.Sar. p.84

Translation of Verses and Prose
Passages from Laksanagrantha-s

1. भरतमुनिकृत नाट्यशास्त्रम्

Nāṭyaśāstra of Sage Bharata

(a) नाट्यवेदनिर्माणेतिहासः

The history of the composition of Nāṭya

धर्म्यमर्थं यशस्यं च सोपदेशं ससंग्रहम् ।
 भविष्यतश्च लोकस्य सर्वकर्मानुदर्शकम् ॥
 सर्वशास्त्रार्थसंपन्नं सर्वशिल्पप्रदर्शकम् ।
 नाट्यसंज्ञमिमं वेदं सेतिहासं करोम्यहम् ॥
 एवं संकल्प्य भगवान् सर्ववेदाननुस्मरन् ।
 नाट्यवेदं ततश्चक्रे चतुर्वेदाङ्गसम्भवम् ॥

अहम्	I
करोमि	compose
इमं वेदं	this veda
नाट्यसंज्ञम्	named as nāṭya (the science of drama),
सोपदेशम्	which contains instructions
स संग्रहम्	which has in it abridged views (of earlier writers)
धर्मम् अर्थम्	and which leads to virtue, brings
यशस्यम् च]	in material welfare and fame,
सर्वकर्मानुदर्शकम्	which shows the path for all actions
भविष्यतश्च	to be followed in future
लोकस्य	for this world.
सर्वशास्त्रार्थसंपन्नम्	containing the import of all scriptures
सर्वशिल्पप्रदर्शकम्	which presents all the fine arts.
भगवान्	The Creator

सङ्कल्प्य	determining
एवं	thus
सर्ववेदानुस्मरन्	remembering (and) reflecting) in his
	mind all the veda-s.
ततः	then
चक्रे	composed
नाट्यवेद	the treatise on the art of drama
चतुर्वेदाङ्गसंभवम्	based on the four vedas.

Notes

These verses describe how the Nāṭyaśāstra came to be composed. In the introductory part of Nāṭyaśāstra these verses occur. Brahma the creator composed this treatise and it is said to be based on the four vedas. The Nāṭyaśāstra further says that in the art of drama the dialogue part was taken from the Rgveda the actions like gesticulations from Yajurveda, the music from Sāmaveda and the sentiments from Atharvaveda. Thus the four elements constituting the art of drama were taken from the four vedas.

This art of drama brings in several benefits namely material welfare etc. and shows how this should be followed by people in future.

Thus the basis for composing the Nāṭyaśāstra and its greatness are brought about.

There is no knowledge, no craft, no learning (science), nor the fine art, no diligence nor that action which is not found here in the Natyasastra.

(b) नाट्यशास्त्रस्य सर्वग्राहि-स्वरूपम् All-embracing form of nāṭya

न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला।
न स योगो न तत्कर्म नाट्येऽस्मिन् यत्र दृश्यते ॥

सर्वशास्त्राणि शिल्पानि कर्माणि विविधानि च ।
अस्मिन्नाट्ये समेतानि तस्मादेतन्मया कृतम् ॥

न तज्ज्ञानं	There is no knowledge
न तत् शिल्पं	no craft
न सा विद्या	nor that learning(science),
न सा कला	nor that art
न स योगो	not that diligence
न तत्कर्म	not that action
यत् न दृश्यते	which is not seen
अस्मिन् नाट्ये	in this Nāṭyaśāstra
अस्मिन् नाट्ये	In this Nāṭyavēda
सर्वशास्त्राणि	all the truth contained in the scriptures
शिल्पानि	crafts
न	and
विविधानि कर्माणि	different varieties of actions
समेतानि	are enjoined (find a place).
तस्मात्	Therefore
एतत्	this Nāṭyaśāstra
कृतम्	was composed
मया	by me.

All the arts and crafts, all the knowledge and learning form the constituent elements of dance. Hence the Creator says that he composed it. Here in these verses, the all-encompassing nature of the art of dance is referred to.

(c) रसाः
Sentiments

शृङ्गारहास्यकरुण रौद्रवीरभयानकाः ।
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥

नाट्ये	In drama
अष्टौ रसाः	there are eight rasa-s or
स्मृताः	sentiments
शृङ्गार	that are used
हास्य	erotic
करुण	comic
रौद्र	pathetic
वीर	furios
भयानक	heroic
बीभत्स	terrible
अद्भुत	odious
	marvellous

(d) स्थायिभावाः

The permanent states of moods

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विस्मयश्चेति स्थायिभावाः प्रकीर्तिताः ॥

स्थायि-भावाः	The permanent states or moods
इति प्रकीर्तिताः	are these
रतिः	love
हासः च	mirth and
शोकः च	sorrow
क्रोध-उत्साहौ	anger and energy
भयम् तथा	terror
जुगुप्सा	disgust
विस्मयः च	astonishment

(e) आतोद्य भेदाः

Different types of Instruments

ततं चैवावनद्धं च घनं सुषिरमेव च ।
चतुर्विधं च विज्ञेयमातोद्यं लक्षणान्वितम् ॥

विज्ञेयम्	There are (known)
चतुर्विधम् च	four types of
आतोद्यम्	musical instruments
लक्षणान्वितम्	conforming to characteristics
ततम् च एव	(They are) Tata and
अवनद्धम् च	avanaddha and
घनम्	ghana
सुषिरम् एव च	and suşira

ततं तन्त्रीगतं ज्ञेयमवनद्धं तु पौष्करम् ।
घनस्तु तालो विज्ञेयः सुषिरो वंश एव च ॥

ततम्	Tata .
ज्ञेयम्	is known to
तन्त्रीगतम्	pertain to the strings
अवनद्धम् तु	avanaddha
पौष्करम्	(pertains) to puşkara
घनः तु	ghana
विज्ञेयः	is known to
तालः	(pertain) to tāla
सुषिर एव च	and suşira
वंश	(pertains to) flute

(f) रसनिरूपणम्
Exposition of Rasa

तत्र रसानेव तावदादावभिव्याख्यास्यामः ।
न हि रसादृते कश्चिदर्थः प्रवर्तते ।

तत्र विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः ।

को दृष्टान्तः ।

तत्र	Herein
अभिव्याख्यास्यामः	we shall explain
आदौ	in the beginning
रसान् एव तावत्	what is meant by sentiment
न कः चित् अर्थः हि	No poetical work
प्रवर्तते	is written (gets started)
रसात् ऋते	without sentiment
तत्र	There
रसनिष्पत्तिः	the realisation of sentiment takes place with the
विभाव-अनुभाव-	determinants, consequents,
व्यभिचारि-संयोगात्]	transient moods acting together
कः	What is the
दृष्टान्तः	example here ?

अत्राह - यथा हि नानाव्यञ्जनौषधिद्रव्यसंयोगाद्रसनिष्पत्तिः ।

यथा हि - गुडादिभिर्द्रव्यैर्व्यञ्जनैरौषधिभिश्च षाड्वादयो रसा निर्वर्त्यन्ते
तथा नानाभावोपगता अपि स्थायिनो भावा रसत्वमाप्नुवन्तीति ।

अत्र आह	Here in it is said
यथा हि	just as
संयोगात्	by the combination of
नाना-व्यञ्जन-	various condiments, herbs
औषधि-द्रव्य]	and other articles
रसनिष्पत्तिः	one realises the taste of food, so
	also the realisation of rasa.
यथा हि	Just as
षाड्वः आदयः रसाः	the six different tastes (of food)
निर्वर्त्यन्ते	are tasted when one eats
	preparation made by the
	combination of

गुडादिभिः द्रव्यैः व्यञ्जनैः	jaggery, food articles, the
औषधिभिः च]	side dishes and the herbs
तथा	so also
नाना-भावाः-उपगताः अपि	though there are various
	moods
स्थायिनः भावाः	the permanent moods
रसत्वं आप्नुवन्ति इति	get transformed into
	sentiments
अत्र आह	Here it is said
कः	what is the
पदार्थः	this term
रस इति	called rasa
उच्यते	It is said
आस्वाद्यत्वात्	because it is enjoyed (or
	tasted)
कथम्	How?
रसः	Sentiment
आस्वाद्यते	is enjoyed

यथा हि नानाव्यञ्जनसंस्कृतमन्नं भुञ्जाना रसानास्वादयन्ति सुमनसः पुरुषा
हर्षादींश्चाधिगच्छन्ति तथा नानाभावाभिनयव्यञ्जितान् वागङ्गसत्त्वोपेतान्
स्थायिभावानास्वादयन्ति सुमनसः प्रेक्षकाः हर्षादींश्चाधिगच्छन्ति ।
तस्मान्नाट्यरसा इत्यभिव्याख्याताः ।

यथा हि	Just as
सुमनसः	noble
पुरुषाः	men
आस्वादयन्ति	taste
रसान्	different types of tastes
भुञ्जाना	while eating
नाना-व्यञ्जन-संस्कृतम् अन्नं	food made tasty by different
	condiments
हर्षादीन् च अधिगच्छन्ति	and attain happiness
तथा	so also

सुमनसः प्रेक्षकाः	good and well-read audience
हर्षादीन् च अधिगच्छन्ति	attain happiness
आस्वादयन्ति	by enjoying
स्थायि-भावान्	permanent moods
व्यञ्जितान्	suggested
नाना-भावाः-अभिनयः	by the various moods and gesticulations
वाक्-अङ्ग-सत्त्व-उपेतान्	mingled with speech, decoration and sāttvika moods

अत्रानुवंश्यौ श्लोकौ भवतः -

यथा बहुद्रव्ययुतैर्व्यञ्जनैर्बहुभिर्युतम् ।
आस्वादयन्ति भुञ्जाना भक्तं भक्तविदो जनाः ।

भावाभिनयसम्बद्धान्स्थायिभावांस्तथा बुधाः ।
आस्वादयन्ति मनसा तस्मान्नाट्यरसाः स्मृताः ॥

अत्र	In this regard
भवतः	there are
आनुवंश्यौ श्लोकौ	two traditional verses.
यथा	Just as
जनाः	people
भक्तावेदः	who know the taste of food
आस्वादयन्ति	enjoy
भुञ्जानाः	eating
भक्तम्	cooked food
बहु-द्रव्य-युतैः	containing various types of food articles
व्यञ्जनैः-बहुभिः युतम्	and containing condiments (spices)
तथा	so also
बुधाः	the learned people
आस्वादयन्ते	enjoy

मनसा

in the mind

भाव-अभिनय-सम्बद्धान्-
स्थायिभावान् ।

the permanent mood which are associated with expressions and gesticulations

तस्मात्
स्मृताः
नाट्य-रसाः

Therefore (they are) known as sentiments of drama.

(g) गीतालङ्कारस्य महत्त्वम्

The greatness of gītālankāra-s

शशिना रहितेव निशा विजलेव नदी लता विपुष्पेव ।

अविभूषितेव च स्त्री गीतिरलङ्कारहीना स्यात् ॥

निशा इव
शशिना रहिता
नदी इव
विजला
लता इव
विपुष्पा
च
नारी इव
अविभूषितेव
स्यात्
गीतिः
अलङ्कार-हीना

Similar to the night without the moon similar to the river without water similar to a creeper without flower and similar to a lady without ornaments would be melody (music) devoid of alamkara (ornamentations)

2. दत्तिलमुनिविरचित दत्तिलम्

Dattilam of Dattila

गान्धर्वलक्षणम्

Definition of Gāndharva

पदस्थस्वरसङ्घातस्तालेन सुमितस्तथा ।
प्रयुक्तश्चावधानेन गान्धर्वमभिधीयते ॥

स्वरसङ्घातः group of notes
पदस्थः based on the words
सुमितः तथा and properly measured
तालेन by tāla
प्रयुक्तः च and performed
अवधानेन with full attention
अभिधीयते it is called
गान्धर्वम् gāndharva

3. योगीश्वरयाज्ञवाल्क्यकृत याज्ञवाल्क्यस्मृति

Yōgi Yājñavalkya's Smṛti

(a) सामगानमहिमा

Greatness of Sāmagāna

यथाविधानेन पठन्सामगायमविच्युतम् ।
सावधानस्तदभ्यासात्परं ब्रह्माधिगच्छति ॥

पठन् The one who studies
सामगानम् sāmavēda (and its music)
यथाविधानेन as per prescribed rules

अविच्युतम्
तदभ्यासात्
अवधानेन
अधिगच्छति
परंब्रह्म

without interruption
and by practising that repeatedly
with full concentration
realises
the supreme being

(b) गीतप्रशंसा

Praise of Gīta

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चाप्रयासेन मोक्षमार्गं नियच्छति ॥

वीणा-वादन-तत्त्वज्ञः One who knows how to play properly on
the lute
श्रुति-जाति-विशारदः one who is knowledgeable in śruti and
jāti (melody-type that existed prior to
rāga-s)
तालज्ञः च one who is proficient in rendering tāla
नियच्छति reaches
अप्रयासेन without effort
मोक्ष-मार्गम् the path of salvation

गीतज्ञो यदि योगेन नाप्नोति परमं पदम् ।
रुद्रस्यानुचरो भूत्वा तेनैव सह मोदते ॥

गीतज्ञः One proficient in music
यदि even if (he)
योगेन through yoga
न आप्नोति does not attain
परमं पदम् the supreme state (salvation)
भूत्वा becomes
अनुचरः the follower
रुद्रस्य of Siva

मोदते enjoys bliss
तेन एव सह along with him

4. मतङ्गमुनिकृत बृहदेशी

Bṛhaddēśī of Sage Maṅga

नादप्रशंसा

Praise of Nāda

न नादेन विना गीतं न नादेन विना स्वराः ।
न नादेन विना नृतं तस्मान्नादात्मकं जगत् ॥

नादेन विना	Without sound
न गीतम्	there is no music
नादेन विना	Without sound
न स्वराः	there are no notes
नादेन विना	Without sound
न नृतम्	there is no dance
तस्मात्	Therefore
जगत्	this entire universe
नादात्मकम्	is of the form of nāda

नादरूपः स्मृतो ब्रह्मा नादरूपो जनार्दनः ।
नादरूपा परा शक्तिर्नादरूपो महेश्वरः ॥

ब्रह्मा	Brahmā
स्मृतः	is known to be
नादरूपः	of the form of nāda
जनार्दनः	Janārdana (Viṣṇu)
नादरूपः	of the form of nāda
पराशक्तिः	the supreme śakti

नादरूपा	of the form of nāda
महेश्वरः	Lord Siva
नादरूपः	of the form of nāda

स्वरलक्षणम्

Definition of Svara

राजृदीप्ताविति धातोः स्वशब्दपूर्वकस्य च ।
स्वयं यो राजते यस्मात् तस्मादेष स्वरः स्मृतः ॥

स्व-शब्द-पूर्वकस्य च	And with the word 'sva' prefixed (the word svara is formed)
धातोः	the root
राजृ	'rājṛ'
दीप्तौ इति	having the sense 'shining'
यः	the one
यस्मात्	thereby
राजते	shines
स्वयम्	of its own accord
तस्मात्	hence
एषः	this one is
स्मृतः	considered to be
स्वरः	svara

Note :- The root 'rājṛ' means to glow or shine. At the beginning of this root the prefix 'sva' meaning 'by itself' is placed. Thus the word svara is formed and giving the sense of a thing, that glows or shines by itself.

5. नान्यदेवकृत भरतभाष्यम्

Bhṛatabhāṣya of Nāṇyadēva

रसेषु रागाणां विनियोगः

Application of Rāga-s in Rasa-s

हिन्दोलो मालवाख्यश्च शृङ्गाररसमाश्रितौ ।
 पञ्चमष्टक्करागस्तु वीररौद्रयथाक्रमम् ॥
 कारुण्ये ककुभश्चैव हास्ये मालवकैशिकः ।
 ककुभो भयानके कार्यः षड्जो बीभत्सशान्तयोः ॥
 एते रसाश्रिता रागा योज्याः सर्वत्र गीतके ।

हिन्दोलः	Hindola
मालव-आख्यः च	and the one called Mālava
आश्रितौ	are related to
शृङ्गार-रसम्	the sentiment of love
पञ्चमः	Pañcama rāga
टक्क-रागः-तु	(and) Takka rāga
यथाक्रमम्	(are) respectively employed in
वीर	heroic
रौद्र	anger
कारुण्ये	In pathos
ककुभः च एव	Kakubha
हास्ये	In comic
मालवकैशिकः	Mālavakaśika
भयानके	In terrible
ककुभः कार्यः	Kakubha should be rendered
षड्जः	ṣaḍja rāga (should be rendered)
बीभत्स-शान्तयोः	in odious and tranquil (sentiments)
एते	These are
रागाः	the rāga-s
रस-आश्रिताः	related to the rasa-s (and are to be)

योज्याः
 सर्वत्र
 गीतके

employed
 everywhere
 in music

6. पार्श्वदेवविरचितसंगीतसमयसारः

Sangitasamayāsara of Parsvadeva

त्रिविधाः स्वराः

Three varieties of Svāra-s

सप्तस्वरमयं गीतं स्वरास्ते त्रिविधा मता ।
 सचेतनोद्भवाः केचित् मुख्यास्तेषु शरीरजाः ॥
 तत्र शरीरादिध्वनिः सचेतनः, वीणादिध्वनिः अचेतनः,
 सुषिरादिध्वनिरुभयप्रभवः इति वदन्ति सर्वे, अहमेवं वदामि --
 चेतनोद्भवाः एवोभयप्रभवाः सर्वे, कुतः ? वीणादेरपि
 पुरुषप्रयत्नपूर्वकत्वात् । अचेतनस्तु हठात् काष्ठादिसंयोगाद्
 वायोराहतिना भवति ।

गीतम्,	Music
सप्त-स्वर-मयम्	consists of seven svāra-s
ते स्वराः	Those svāra-s
मताः	are considered to be
त्रि-विधा	three fold
केचित्	A few
स-चेतन-उद्भवाः	arise along with the
तेषु	Among them
शरीरजाः	those that arise from the body
मुख्याः	are important ones
तत्र	There (among them)

शरीर-आदि-ध्वनिः	the sound which arises from the body.
स-चेतनः	are those which have life
वीणा-आदि-ध्वनिः	The sound from vīṇa (stringed instruments)
अचेतनः	are without life
सुषिर-आदि-ध्वनिः	The sound coming out of instruments like flute
उभय-प्रभवः	arises from both categories
इति वदन्ति सर्वे	thus say all people
अहम्	But I
वदामि	say
एवम्	thus -
सर्वे	All are
चेतन-उद्भवाः एव	born of life and
उभय-प्रभवाः	born of animate and inanimate
कुतः	why ?
वीणादेः अपि	for vīṇa and similar instruments
पुरुष-प्रयत्नः	there is the effort of human being
पूर्वकत्वात्]	at first
अचेतनः तु	But those that are lifeless
भवति	exist
हठात्	through force
आहतिना	by striking
वायोः	of wind
काष्ठ-आदि-संयोगात्	in association with wood

7. Saṅgītaratanākara of Sāṁgadēva

(a) मङ्गलाचरणम् Invocation

ब्रह्मग्रन्थिज-मारुतानुगतिना चित्तेन हृत्पङ्कजे
सूरीणामनुरञ्जकः श्रुतिपदं योऽयं स्वयं राजते।
यस्माद्-ग्राम-विभाग-वर्णरचनाऽलंकारजातिक्रमो
वन्दे नादतनुं तमुद्धुरजगद्गीतं मुदे शङ्करम् ॥

वन्दे	I salute(worship)
शङ्करम्	Lord Śaṅkara
मुदे	for the sake of bliss,
नादतनुं	who is of the form of Nāda
तमुद्धुरजगद्गीतं	who is praised by the whole world,
यस्माद्-ग्राम-	the source for the divisions of the
विभाग-वर्णरचना-]	universe, establishment of caste,
अलंकारजातिक्रमो]	the order of various species,
अनुरञ्जकः	who being pleasantly present
हृत्पङ्कजे	in the hear lotus
सूरीणाम्	of yogi-s (or great men)
श्रुतिपदम्	as Ōmkāra
चित्तेन	in the mind
ब्रह्मग्रन्थिज-	following the movement of the prāṇa
मारुतानुगतिना]	arising from the navel
यः	who
अयं	this one
राजते	shines
स्वयं	by his own lustre
	(who is self-luminous).

The above verse is in praise of Lord Siva. However it allows for an interpretation in which the object of worship is gītam, i.e., Music.

(b) सङ्गीतम्, तद्भेदौ च

Sangita, its two varieties

गीतं वाद्यं तथा नृत्यं त्रयं सङ्गीतमुच्यते ।
 मार्गो देशी इति तद् द्वेधा तत्र मार्गः स उच्यते ॥
 यो मार्गितो विरिञ्च्याद्यैः प्रयुक्तो भरतादिभिः ।
 देवस्य पुरतः शम्भोर्नियताभ्युदयप्रदः ॥
 देशे देशे जनानां यदुच्यते हृदयरञ्जकम् ।
 गीतं च वादनं नृत्यं तद्देशीत्यभिधीयते ॥

गीतम्	Melodic music
वाद्यम् तथा	Instrumental music (of the drums) and
नृत्यम्	dance,
त्रयम्	the three
उच्यते	are called
सङ्गीतम्	saṅgītam
तद् द्वेधा	It is twofold,
मार्गः	(known as) mārga
देशी इति	(and) deśī
तत्र	Among them
सः	that
उच्यते	is called
मार्गः	mārga
यः	which
मार्गितः	is searched and codified
विरिञ्च्याद्यैः	by Brahma
प्रयुक्तः	(and) performed
भरतादिभिः	by Bharata and others
पुरतः	in the presence of
देवस्य शम्भोः	Lord Śiva
नियत-अभ्युदय-प्रदः	(and which) bestows eternal prosperity.
गीतम्	(And that) music
च वादनम्	and drumming

नृत्यम्
 यदुच्यते जनानाम्
 देशे देशे
 हृदयरञ्जकम्
 तत्
 अभिधीयते
 देशी इति

(and) dancing
 which accords to the taste of the
 people
 of different regions
 (and which) pleases their hearts
 that
 is called
 deśī

(c) गीतमहिमा

Greatness of Music

सामवेदादिदं गीतं सञ्जग्राह पितामहः ।
 गीतेन प्रीयते देवः सर्वज्ञः पार्वतीपतिः ।
 गोपीपतिरन्तोऽपि वंशध्वनिवशंगतः ॥
 सामगीतिरतो ब्रह्मा वीणासक्ता सरस्वती ।
 किमन्ये यक्ष-गन्धर्व-देव-दानव-सानवाः ॥
 अज्ञात-विषयास्वादो बालः पर्यकिंकागतः ।
 रुदन्गीतामृतं पीत्वा हर्षोत्कर्षं प्रपद्यते ॥
 वनेचरस्तृणाहारश्चित्रं मृगशिशुः पशुः ।
 लुब्धो लुब्धकसंगीते गीते यच्छति जीवितम् ॥
 तस्य गीतस्य माहात्म्यं के प्रशंसितुमीशते ।
 धर्मार्थकाममोक्षाणामिदमेवैकसाधनम् ॥

पितामहः	The creator
सञ्जग्राह	gathered and codified
इदं गीतम्	this art of music
सामवेदात्	from Sāmavēda
देवः	The lord
पार्वतीपतिः	Śiva (husband of Pārvatī)
सर्वज्ञः	who knows everything (omniscient)
प्रीयते	is pleased.
अपि	Also

अनन्त	The infinite one
गोपीपतिः	Lord Kṛṣṇa, beloved one of gopi-s
वशगतः	has become attracted
वंशध्वनि	by the sound of flute.
ब्रह्मा	The creator
सामगीतिरक्तः	is engrossed in the music of Sāmavēda
सरस्वती	The Goddess Sarasvatī
वीणाऽऽसक्ता	is attached to the lute.
किं	Why then
अन्ये	(speak about) others
यक्ष-गन्धर्व-	like yakṣa-s, gandharva-s, divine
दानव-मानवाः]	beings, demons and human beings.
बालः	The child
अज्ञातविषयास्वादो	who does not know the enjoyment
	of pleasures of life,
पर्याङ्किकागतः	who lies in the cradle
रुदन्	crying,
पीत्वा	having drunk
गीतामृतं	the nectar of music
प्रपद्यते	reaches
हर्षोत्कर्ष	maximum happiness.
मृगशिशुः	The young deer
तृणाहारः	eating grass
वनेचरः	and moving about in the forest,
लुब्धः	attracted greedily
लुब्धकसंगीते गीते	by the music of the hunter
यच्छति	sheds
जीवितं	its life.
के ईशते	Who is capable
प्रशंसितुं	of praising
माहात्म्यं	the greatness
तस्य गीतस्य	of that melody
इदम् एव	This alone
एक साधनम्	is the only means really.

धर्मार्थकाममोक्षाणां for the understanding of the four
human values—virtuous conduct,
material welfare, worldly pleasure and
salvation

(d) नादोपासना

Worship of Nāda

चैतन्यं सर्वभूतानां विवृतं जगदात्मना ।
नादब्रह्म तदानन्दमद्वितीयमुपास्महे ॥

नादब्रह्म उपास्महे	We meditate upon that Nādabrahma,
चैतन्यं	that consciousness
सर्वभूतानां	present in all beings,
विवृतं	that got itself transformed
जगदात्मना	as this universe,
तत्	that (nādabrahma – Supreme sound),
आनन्दम्	which is of the form of bliss and which
अद्वितीयम्	is without any equal.

In this verse the author Sārṅgadēva pays his respects to that supreme Being, the nādabrahma, which is present in all beings, which is of the form of this universe and has nothing that can be compared with itself.

This entire universe is nothing but nādabrahma. The philosophical concepts of nāda the sound are presented in this verse.

नादोपासनया देवा ब्रह्मविष्णुमहेश्वराः ।
भवन्त्युपासिता नूनं यस्मादेते तदात्मकाः ॥

नादोपासनया	By worshipping the Nada,
देवा	the gods,
ब्रह्मविष्णुमहेश्वराः	the creator Brahma, the sustainer Viṣṇu and the dissoluter Siva
भवन्ति उपासिताः	are really worshipped.
यस्मादेते	For they (gods) are
नूनं	really
तत् आत्मकाः	of its (nāda) form.

Streṣs is laid in this verse that all gods are aspects of this nāda. Our respects to nāda, of the form of pure Consciousness, who is saluted by the Creator, and other Gods. All those, knowing the supreme power of nāda, enjoy the pure Consciousness.

(e) नादशब्दस्य निरुक्तिः, तस्य त्रयोभेदाः

नकारं प्राणनामानं दकारमनलं विदुः ।
जातः प्राणाग्निसंयोगात् तेन नादोऽभिधीयते ॥
व्यवहारे त्वसौ त्रेधा हृदि मन्द्रोऽभिधीयते ।
कण्ठे मध्यो मूर्ध्नि तारो द्विगुणश्चोत्तरोत्तरः ॥

Etymology of the word Nāda, its three varieties

नकारम्	The syllable 'na'
प्राणनामानम्	is the vital force
दकारम्	the syllable 'da'
विदुः	is understood to be
अनलम्	fire
तेन	since
ज्ञातः	it is born
प्राणाग्निसंयोगात्	out of the combination of vital force and fire

अभिधीयते	it is said to be
नादः	nāda.
तु	But
व्यवहारे	in practice
असौ	this one (nāda)
त्रेधा	is three fold
हृदि	that which arises in the heart
अभिधीयते	is said to be
मन्द्रः	mandra
कण्ठे	that which comes out of the throat
मध्य	is madhya
मूर्ध्नि	the one from the head
तारः	is tāra
च	and
उत्तरोत्तरः	they are successively
द्विगुणः	double (in pitch)

(f) चतुर्विधाः स्वराः

Four varieties of svara-s

चतुर्विधाः स्वरा वादी संवादी च विवाद्यपि । अनुवादी च,

स्वराः	Svara-s
चतुर्विधाः	are four fold
वादी, संवादी च	vādī, and samvādī, vivādī also and
विवाद्यपि अनुवादी च]	anuvādī.

वादी राजात्र गीयते ।
संवादी त्वनुसारित्वादस्यामात्योऽभिधीयते ॥
विवादी विपरीतत्वाद्दीरैरुक्तो रिपूपमः ।
नृपामात्यानुसारित्वादनुवादी तु भृत्यवत् ॥

अत्र	Here (in these four varieties)
वादी	the note vādī
गीयते	is referred to as
राजा	the king
संवादी तु	this samvādī note
अनुसारित्वात्	being a follower (of the king)
अभिधीयते	is said to be
अमात्यः	the minister
विवादी	since vivādī
विपरीतत्वात्	is opposite
उक्तः	is considered
धीरेः	by learned people
रिपूपमः	similar to an enemy
अनुवादी तु	but the anuvādī
नृपामात्य	as it happens to follow the king and
अनुसारित्वात्]	the minister

(g) वर्णाः
varṇa-s

गानक्रियोच्यते वर्णः स चतुर्धा निरूपितः ।
स्थाय्यारोह्यवरोही च सञ्चारीत्यथ लक्षणम् ॥

वर्णः	tone pattern
उच्यते	is said to be
गानक्रिया	the act of singing.
सः	That
निरूपितः	is established
चतुर्धा	as four-fold.
इति	namely,
स्थायी	sthāyī (steady),
आरोही	ārōhī (ascending),
अवरोही	avarōhī (descending)
च	and

सञ्चारी	sañcārī circulating.
अथ	Then
लक्षणम्	their definition is as follows.

स्थित्वा स्थित्वा प्रयोगः स्यादेकस्यैव स्वरस्य सः ।
स्थायी वर्णः सः विज्ञेयः परावन्वर्थनामकौ ।
एतत्सम्मिश्रणाद् वर्णः सञ्चारी परिकीर्तितः ॥

सः	That is
विज्ञेयः	known as
स्थायी वर्णः	sthāyī varṇa
सः	it (that in which)
एकस्य एव स्वरस्य	a single svāra alone
प्रयोगः स्यात्	is rendered
स्थित्वा स्थित्वा	haltingly
परौ	the other two
अन्वर्थनामकौ	names that convey the meaning (self explanatory, i.e. ārōhaa mean ascending and avarōhaa mean descending and thus the varṇa name are self explanatory)
वर्णः सञ्चारी	the sañcārī varṇa
परिकीर्तितः	is known to be
सम्मिश्रणाद्	through the combination of
एतत्	that

(h) वाग्गेयकारलक्षणम्

Definition of Vāggēyakāra

वाङ् मातुरुच्यते गेयं धातुरित्यभिधीयते ।
वाचं गेयं कुरुते यः स वाग्गेयकारकः ॥

वाङ्	Words (text)
उच्यते	are said to be
मातुः	mātu
गेयम्	what is said to be sung (i.e., melody)
अभिधीयते	is referred to
इति	as
धातु	dhātu
यः	whoever
कुरुते	composes
वाचम्	the text
गेयम्	and the melody
सः	he is
वाग्गेयकारकः	the composer (text and melody maker)

(i) गान्धर्वगानलक्षणम्

Definiton of Gāndharva and Gāna

रञ्जकः स्वरसन्दर्भो गीतमित्यभिधीयते ।
 गान्धर्वं गानमित्यस्य भेदद्वयमुदीरितम् ॥
 अनादिसम्प्रदायं यद्गान्धर्वैः संप्रयुज्यते ।
 नियतं श्रेयसो हेतुस्तद्गान्धर्वं जगुर्बुधाः ॥
 यत्तु वाग्गेयकारेण रचितं लक्षणान्वितम् ।
 देशीरागादिषु प्रोक्तं तद्गानं जनरञ्जनम् ॥

अभिधीयते इति	That is said to be
गीतम्	music
स्वरसन्दर्भः	(in which there are) combination of notes
रञ्जकः	that are pleasing
उदीरितम्	It is said
अस्य भेद-द्वयम्	that there are two varieties of gīta
गान्धर्वम्	of which one is gāndharva

गान इति	and the other is gāna
यत्	That (music)
अनादि-सम्प्रदायम्	which belongs to ancient (beginingless) tradition
गान्धर्वैः सम्प्रयुज्यते	which is used by the gandharva-s
तत्	that
बुधाः जगुः	wise men say
गान्धर्वम्	that as gāndharva
हेतुः	that is the cause
नियतम्	surely
श्रेयसः	for fame
तु	but
यत्	which
रचितम्	is composed
वाग्गेयकारेण	by the vāggēyakāra (composer)
लक्षणान्वितम्	which possesses the necessary characteristics
देशीरागादिषु	and which are in dēśī rāga-s
तद् गानम्	that music
प्रोक्तम्	is said
जनरञ्जनम्	to please the people

(j) ताललक्षणम् Definition of tāla

तालस्तलप्रतिष्ठायामिति धातोर्घञि स्मृतः ।
 गीतं वाद्यं तथा नृत्तं यतसताले प्रतिष्ठितम् ॥

तालः	That , tāla (time-measure)
इति स्मृतः	is explained thus
तलः धातोः	the root 'tala'
घञि	suffixed with (when it takes the form) ghañ
प्रतिष्ठायाम्	means rooted in (or established)

यतः	for
गीतम्	(melodic) music
वाद्यम्	instrumental music (drumming)
नृत्यम्	dance
प्रतिष्ठितम्	and based upon (or rooted)
ताले	in tāla

(k) चतुर्विधाभिनयरूपात्मकशिवः

Siva in the form of the four abhinaya-s

आङ्गिकं भुवनं यस्य वाचिकं सर्ववाङ्मयम्।
आहार्यं चन्द्रतारादि तं नुमः सात्त्विकं शिवम् ॥

नुमः	We salute
तम्	that
शिवम्	Siva
सात्त्विकम्	of the form of sattva (i.e., pure)
यस्य	whose
आङ्गिकम्	gesticulations (of the limbs of the body)
भुवनम्	creates the universe
वाचिकम्	whose speech
सर्व-वाङ्मयम्	is of the form of all speech
आहार्यम्	whose decorations
चन्द्र-तारादि	are the moon and the stars

Note : Here we find the four aspects of abhinaya (mode of conveyance of feelings) viz. gesticulations of the body limbs, dialogues, decorations and the sentiments. They are spoken of as the manifestations of Lord Siva. Hence they are the four forms of the perceivable universe which are the world, the speech, the moon and the stars and the different emotional moods.

8. नृपतिकुम्भप्रणीतः सङ्गीतराजः

Saṅgitarāja of King Kumbha

रागलक्षणम्

Rāgalakṣaṇam

विचित्रवर्णालङ्कारो विशेषो यो ध्वनेरिह ।
ग्रहादिस्वरसन्दर्भो रञ्जको राग उच्यते ॥

इह	Here (in music)
यः	that
विशेषः	special quality
ध्वनेः	of sound
विचित्र-वर्ण-अलङ्कारः	with variegated melodic movements and patterns
ग्रहादि-स्वर-सन्दर्भः	(and) arrangements of svara-s such as graha
रञ्जकः	that are pleasing
उच्यते	is called
रागः	rāga

रागोऽयं रञ्जतेर्धातोः कर्त्रर्थे घञि सम्मतः ।
यौगिको रञ्जकत्वेन वर्णत्वेन कारकादिवत् ॥
अथ वर्णादिवद्रागशब्दोऽयं रुढितो मतः ।
योगरूढोऽथवा रागशब्दः पङ्कजशब्दवत् ॥

अयम्	This
राग-शब्दः	word rāga
रञ्जतेः धातोः	from the root 'rañj'
कर्त्तृ-अर्थे	in the sense of a subject
घञि	with the suffix 'ghañ' as nominal derivative

कारकादिवत्	as a subject in the nominative case
रञ्जकत्वेन	(as this word rāga) pleases the mind
वर्णत्वेन	as it contains varṇa-s
यौगिकः	this word is yaugika
अथ	Then
अयं राग-शब्दः	this word rāga
वर्णादिवत्	as it contains varṇa-s
मतः	is considered as
रूढितः	rūḍhi
अथवा	or else
पङ्कज शब्दवत्	like the word lotus (which is born out of mire)
योगरूढः	is yōgarūḍha

9. चतुरदामोदरकृत सङ्गीतदर्पणम्

Saṅgītadarpaṇa of Caturadāmōḍara

रागरागिण्यः

Rāga-s and Rāgiṇī-s

अथ रागरागिणीमतम् ।

शिवशक्तेः समायोगात् रागाणां सम्भवो भवेत् ।

पञ्चास्यात् पञ्चरागाः स्युः षष्ठस्तु गिरिजामुखात् ॥

सद्योवक्त्रात् श्रीरागो वामदेवाद्वसन्तकः ।

अघोराद्भैरवो जातः तत्पुरुषात् पञ्चमः ॥

ईशानाख्यान्मेघरागो नाट्यारम्भे शिवादभूत् ।

गिरिजाया मुखाल्लास्ये नटनारायणोऽभवत् ॥

श्रीरागोऽथ वसन्तश्च भैरवः पञ्चमस्तथा ।

मेघरागो बृहन्नाटः षडेते पुरुषाह्वयाः ॥

इति षड्पुरुषरागाः ।

अथ	Then
राग-रागिणी-मतम्	the classification of rāga-s and rāgiṇī-s
समायोगात्	By the union
शिव-शक्तेः	of Siva and Sakti (Pārvatī)
भवेत् सम्भवः	there arises the occurrence
रागाणाम्	of rāga-s
पञ्चास्यात्	From the five faces
स्युः	there arise
पञ्चरागाः	the five rāga-s
तु	and
षष्ठः	the sixth one
गिरिजा-मुखात्	from the mouth of the daughter of the mountain (Pārvatī)
नाट्य-आरम्भे	In the beginning of drama (nāṭya)
शिवात्-अभूत्	from Siva arose (the rāga-s)
सद्योवक्त्रात्	From (the face) sadyōjāta (arose)
श्रीरागो	śrī-rāga
वामदेवात्	from (the face) vāmadēva (arose)
वसन्तकः	vasantaka (rāga)
अघोरात्	from (the face) aghōra (arose)
भैरवो	bhairava (rāga)
तत्पुरुषात्	from (the face) tatpuruṣa
जातः	arises
पञ्चमः	pañcama (rāga)
ईशानाख्यात्	from (the face) īśāna (arose)
मेघरागो	the rāga megha,
लास्ये	and during the performance of the gentle variety of dance (lāsya)
गिरिजायाः मुखात्	from the face of the daughter of the mountain King (Pārvatī)
अभवत्	came
नटनारायणः	naṭṭanārāyaṇa
अथ	The

श्रीरागः	Śrīrāga
वसन्तः च	vasanta and
भैरवः	Bhairava
पञ्चमः तथा	and pañcama
मेघरागः	Megha rāga
बृहन्नाटः	brhannāṭa,
षट् एते पुरुष-आह्वयाः	these six are the ones called
	puruṣ
इति षट्-पुरुषरागाः	Thus end the six puruṣaa rāga-s

अथ रागिण्यः ।

मालवी त्रिवणी गौडी केदारी मधुमाधवी ।
ततः पाहाडिकाज्ञेया श्रीरागस्य वराङ्गनाः ॥
देशी देवगिरी चैव वराटी टोडिका तथा ।
ललिता चाथ हिन्दोली वसन्तस्य वराङ्गनाः ॥
भैरवी गुर्जरी चैव रेवा गुणकरी तथा ।
बङ्गाली बहुली चैव भैरवस्य वराङ्गनाः ॥
विभासश्चाथ भूपाली कर्णाटी बडहंसिका ।
मालवश्रीपदमञ्जर्या सहैताः पञ्चमाङ्गनाः ॥
मल्हारी सोरटी चैव सावेरी कौशिकी तथा ।
गान्धारि हरिशृङ्गारा मेघरागस्य योषितः ॥
कामोदी चैव कल्याणी आभेरी नाटिका पुनः ।
सालङ्गीनट्ट हवीरा नट्टनारायणाङ्गनाः ॥

अथ	Then
रागिण्यः	the rāgiṇi-s.
मालवी त्रिवणी गौडी	mālavi, traivāṇī, gauḍī
केदारी मधुमाधवी ततः पाहाडिका	kēdārī, madhumādhavi and
	pāhāḍikā
ज्ञेया	are known to be
वर-अङ्गनाः	good wives
श्रीरागस्य	of Śrīrāga
देशी देवगिरी च एव वराटी	dēśī, dēvagiri and varāṭī
टोडिका तथा ललिता च अथ	ṭōḍikā and lalitā and then

हिन्दोली	hindolī
वराङ्गनाः	are the wives
वसन्तस्य	of vasanta
भैरवी गुर्जरी च एव रेवा	bhairavī, gurjarī and revā
गुणकरी तथा बङ्गाली बहुली चैव	guṇakarī and baṅgālī and
	bahulī
भैरवस्य वराङ्गनाः	are the wives of bhairava
विभासः च अथ भूपाली कर्णाटी	vibhāsa and then bhūpālī
	kaṇṭhī
बडहंसिका मालवश्री पदमञ्जर्या सह	baḍaḥaṁsikā, mālavaśrī
	along with paḍhamāñjarī.
एताः पञ्चम-अङ्गनाः	these are the wives
	of pañcama
मल्हारी सोरटी चैव सावेरी	malhārī, sōraṭī and sāvērī
कौशिकी तथा गान्धारि हरिशृङ्गारा	kausikī and gāndhārī,
	hārīśṛṅgārā
मेघरागस्य योषितः	are the wives of Megha
	rāga
कामोदी चैव कल्याणी आभेरी	kāmōdī and kalyāṇī, ābhērī
नाटिका पुनः सालङ्गीनट्ट हवीरा	nāṭikā and again
	sālaṅgīnaṭṭa, haṁvīrā
नट्टनारायण-अङ्गनाः	the wives of naṭṭanārāyaṇa

भैरवरागलक्षणम्

The lakṣana of Bhairava.

धैवतांशग्रहन्यासो रिपहीनोथ मागतः ।

भैरवस्सतु विज्ञेयः धैवतादिकमूर्च्छनः ।

धैवतो विकृतो यत्र औडवः परिकीर्तितः ॥

उदाहरणम् ।

गङ्गाधरः शशिकलातिलकस्त्रिनेत्रः
सर्पैर्विभूषिततनुर्गजकृत्तिवासाः ।
भास्वत्त्रिशूलकर एष नृमुण्डधारी
शुभ्राम्बरो जयति भैरव आदिरागः ॥

सः तु	He (that) is
विज्ञेयः	known as
भैरवः	Bhairava
यत्र	in which
धैवत-अंश-ग्रह-न्यासो	dhaivata is amśa, graha (and) nyāsa
रि-प-हीनः	is devoid of ri (and) pa
अथ म-आगतः	the (in which) ma occurs
धैवत-आदिक-मूर्च्छनः	the mūrccchanā commences with dhaivata
धैवतः विकृतः	dhaivata is vikṛta
औडवः परिकीर्तितः	(and) is known to be auḍava
उदाहरणम्	The example -
आदिरागः	The first rāga is
भैरव	bhairava
गङ्गा-धरः	who bears the gaṅgā
शशि-कला-तिलकः	who has the crescent moon as the fore-head mark
त्रि-नेत्रः	who is three-eyed
सर्पैः विभूषित-तनुः	who has a body decorated by snakes
गज-कृत्ति-वासाः	whose dress is the elephant's skin
भास्वत्-त्रिशूल-करः	who has the trident in his hand
नृ-मुण्ड-धारी	who wears garland of human skulls
शुभ्र-अम्बरो	who wears a white garment
एषः जयति	he is victorious

10. पुण्डरीकविट्ठलरचित सद्रागचन्द्रोदयः

Sadrāgacandraōdaya of Puṇḍarīkaviṭṭhala

एकोनविंशतिमेलः

Nineteen Mela-s

मेलानिदानीं विवृणोमि -----

तत्राद्यमेलस्तु मुखारिकायास्ततो भवेन्मालवगौडमेलः ।
श्रीरागमेलस्तदनन्तरं स्यात्स्याच्छुद्धनट्टाह्वयकस्य मेलः ॥
देशाक्षिकाया अपि मेलकः स्यात्कर्णाटगौडस्य भवेत्सुमेलः ।
केदारकाख्यस्य भवेत्सुमेलो हिजेजमेलोऽपि हमीरमेलः ॥
कामोदरागाभिधकस्य मेलस्ततः सुतोड्याह्वयकस्य मेलः ।
आभीरिकायाः सुमतश्च मेलो मेलो भवेच्छुद्धवराटिकायाः ॥
स्याच्छुद्धरामकस्यभिधस्य मेलो देवक्रियायाश्च भवेत्तुमेलः ।
सारङ्गमेलस्तदनन्तरं स्यात्कल्याणमेलस्तु ततः परः स्यात् ॥
हिन्दोलरागस्य भवेत्तु मेलः स्यान्नादरामकस्यभिधस्य मेलः ।
इतीरितास्ते नवचन्द्रसङ्ख्या एवं परान्स्तान् कलयन्तु तज्ज्ञाः ॥

इदानीम्	Now
विवृणोमि	I shall describe
मेलान्	the mela-s
तत्र	There (among them)
आद्य-मेलः तु	the first mela is
मुखारिकायाः	(that) of mukhārī (rāga).
ततः भवेत् मालवगौड-मेलः	Then comes the mela (of) mālavagaūḍa
तदनन्तरम् श्रीराग-मेलः स्यात्	After that would be the mela (of) śrīrāga
स्यात् शुद्धनट्ट-आह्वयकस्य मेलः	(then) would be the mela of (the rāga) called śuddhanṭṭa
देशाक्षिकाया अपि मेलकः स्यात्	(then) would be the mela of deśākṣī also

कर्णाटगौडस्य भवेत् सुमेलः	the mela of kamāṭagaṇḍa comes (next)
केदारक-आख्यस्य भवेत् सुमेलः	the mela of the (rāga) called kedāraka comes (next)
हिजेजमेलः अपि	also (comes) the mela (of) hijēja
हमीरमेलः	the mela (of) hamīra
कामोद-राग-अभिधकस्य मेलः	(then comes) the mela of the rāga called kāmōda
ततः सुतोडी आख्यकस्य मेलः	then (comes) the mela of (the rāga) called tōḍī
आभीरिकायाः सुमतश्च मेलः	(then) the well accepted mela of (rāga) ābhīrikā
मेलः भवेत् शुद्धवराटिकायाः	(then) comes the mela of śuddhavarāṭikā
स्यात् शुद्धरामक्री अभिधस्य मेलः	(then) would be the mela of (the rāga) called śuddharāmakrī
देवक्रियायाः च भवेत् तु मेलः	comes the mela of dēvakriyā
सारङ्ग-मेलः तदनन्तरम् स्यात्	after that comes the mela (of) sārāṅga
कल्याण-मेलः तु ततः परः स्यात्	after that comes the mela (of) kalyāṇa
हिन्दोल-रागस्य भवेत् तु मेलः	(then) comes the mela of hindola
स्यात् नादरामक्री अभिधस्य मेलः	(then) comes the mela of (the rāga) called nādarāmakrī
इति ते ईरिता	Thus they have been enumerated as
नव-चन्द्र-सङ्ख्या	totalling nineteen.
एवम् तज्ज्ञाः	In this way the knowledgeable
कलयन्तु	should compute
परान् तान्	the others

11. रामामात्यकृत स्वरमेलकलानिधिः

Svaramēlakalānidhi of Rāmāmātya

मालवगौलमेललक्षणम्

Definition of Mālavagaula

शुद्धाः सरिमपाः शुद्धधैवतश्च ततः परम् ।
 च्युतमध्यमगान्धारश्च्युतषड्जनिषादकः ॥
 एतैः सप्तस्वरैर्युक्तः सम्मतो रागवेदिनाम् ।
 मेलो मालवगौलस्य रामामात्येन लक्षितः ॥
 अस्मिन्मेले सम्भवन्ति ये रागास्तानथ ब्रुवे ।
 रागो मालवगौलाख्यो ललिता बौलिका तथा ॥
 सौराष्ट्रो घूर्जरी मेचबौली च फलमञ्जरी ।
 गुण्डक्री सिन्धुरामक्रीछायागौलः कुरञ्ज्यपि ॥
 रागः कन्नडबङ्गालस्तथा मङ्गलकैशिकः ।
 रागो मल्हारीत्यादिरागाः केचिद्भवन्त्यतः ॥
 इति मालवगौलमेलः

शुद्धाः स-रि-म-पाः	śuddha 'sa, ri, ma and pa
शुद्ध-धैवतः च ततः परम्	after that śuddhadhaivata
च्युतमध्यमगान्धारः	cyutamadhyamagāndhāra
च्युतषड्जनिषादकः	cyutaṣaḍjaniṣādaka
एतैः सप्तस्वरैः युक्तः	being endowed with these seven svara-s
राग-वेदिनाम् सम्मतः	and acceptable to those knowledgeable in rāga-s
मालवगौलस्य मेलः	the mela of mālavagaula
लक्षितः	has been defined
रामामात्येन	by rāmāmātya
अस्मिन् मेले	In this mela
ये रागाः सम्भवन्ति	the rāga-s that originate
अथ ब्रुवे	I shall speak now

तान्	about them
रागः मालवगौल-आख्यः	The rāga called mālavagaula
ललिता बौलिका तथा	lalitā and baulikā
सौराष्ट्रः घूर्जरी मेचबौली च	saurāṣṭrah, ghūrjārī and
	mēcabaulī
फलमञ्जरी गुण्डक्री	phalamañjarī, guṇḍakrī
सिन्धुरामक्री छायागौलः	sindhurāmakrī, chāyāgaula
कुरञ्जी अपि]	(and) also kurañjī
रागः कन्नडबङ्गाल	the rāga kannaḍabaṅgāla
तथा मङ्गलकैशिकः रागः मल्हारी	the rāga maṅgalakaiśikah,
	malhārī
इति आदि केचित् रागाः	Thus a few rāga-s
भवन्ति अतः	arise here (from this mela)
इति मालवगौलमेलः	Thus ends mālavagaula mela

12. वेङ्कटमखीविरचित चतुर्दण्डीप्रकाशिका

Caturdaṇḍīprakāśikā of Vēṅkaṭamakhī

अष्टौ अलङ्काराः

Eight alankāra-s

अष्टौ प्रसिद्धानलङ्कारा लक्ष्यन्ते तत्र झोम्पटः ।
ध्रुवो मठ्यो रूपकश्च झम्पा त्रिपुट एव च ॥
अठतालैकताली चेत्यष्टालङ्कृतयः स्मृताः ।
अथेतेषां क्रमेणैव लक्षणं प्रतिपाद्यते ॥

अष्टौ प्रसिद्धाः अलङ्काराः	The well-known eight
	alankāra-s
लक्ष्यन्ते	are being described
तत्र	There (among them are)
झोम्पटः ध्रुवः मठ्यः	jhōmpaṭa, dhruva, maṭhya

रूपकः च झम्पा त्रिपुट एव च	rūpakah and jhampā and also
	traipuṭa
अठताल-एकताली च	aṭhātāla and ēkaṭāla
इति अष्टालङ्कृतयः स्मृताः	Thus are known the eight
	alankāra-s.
अथ प्रतिपाद्यते	Now I describe
एतेषाम् लक्षणम्	the characteristics of these
क्रमेणैव	respectively.

झोम्पटाख्येन तालेन निबद्धो झोम्पटः स्मृतः ।
तत्र झोम्पटताले द्विद्व्यक्षरौ द्वौ द्रुतौ ततः ॥
लघुरेकः परिज्ञेयश्चतुरक्षरसम्मितः ।
आहत्याष्टाक्षरमितो झोम्पटः स्याद् द्विमात्रकः ॥
सरि, गम, पधनिस; सनि, धप, मगरिस ।

झोम्पटः	jhōmpaṭa
स्मृतः	is known
निबद्धो	to be composed
झोम्पट-आख्येन तालेन	through the tāla called
	jhōmpaṭa.
तत्र	There
झोम्पट-ताले	in jhōmpaṭa tāla
द्विद्व्यक्षरौ द्वौ द्रुतौ ततः	(are) two druta-s of two
	akṣara-s, then
एकः लघुः चतुः-अक्षर-सम्मितः	a laghu of the value of four
	akṣara-s
परिज्ञेयः	is known
आहत्य	All told
झोम्पटः स्याद्	jhōmpaṭa, would be
अष्ट-अक्षर-मितः	of the value of eight akṣara-s
द्विमात्रकः	(or) two mātṛā-s
सरि, गम, पधनिस;	sa ri, ga ma, pa dha, ni sa;
सनि, धप, मगरिस ।	sa ni, dha pa, ma ga, ri sa.

अलङ्कारस्तृतीयोऽथ लक्ष्यते मठ्यनामकः ।

मठ्यतालनिबद्धो यः स मठ्य इति कीर्तितः ॥

मठ्यताले द्रुतस्त्वादावक्षरद्वयसम्मितः ।

ततो लघू द्वौ विज्ञेयो चतुरक्षरसम्मितौ ॥

आहत्य मठ्यतालोऽयं दशाक्षरमितः स्मृतः ।

सरि, गरिसरि, सरिगम; रिग, मगरिग, रिगमप ।

अथ	Then
तृतीयः अलङ्कारः	the third alankāra
मठ्य-नामकः	called maṭhya
लक्ष्यते	is described
यः मठ्य-ताल-निबद्धः	That which is set in maṭhya
	tāla
स कीर्तितः	that is known
मठ्य इति	as maṭhya
मठ्य-ताले	In maṭhya tāla
द्रुतः तु आदौ अक्षर-द्वय-सम्मितः	in the beginning a druta of the
	value of 2 akṣara-s
ततः लघू द्वौ विज्ञेयो	then are known two laghu-s
चतुः-अक्षर-सम्मितौ	of the value of four akṣara-s.
आहत्य	All told
अयम् मठ्य-तालः	this maṭhya tāla
स्मृतः	is known to be
दश-अक्षर-मितः	of the value of ten akṣara-s
सरि, गरिसरि, सरिगम;	sa ri, ga ri sa ri, sa ri ga ma;
रिग, मगरिग, रिगमप	ri ga, ma ga ri ga, ri ga ma
	pa;

13. तुलजेन्द्रभूपालकृत सङ्गीतसारामृतम्

Saṅgītasārāmṛtam of Tulajēndrabhūpāla

सावेरीरागलक्षणम्

Definition of Sāvērī rāga

जाता मालवगौलीयमेलात्सावेरिकाऽभिधा ।

पूर्णा प्रातः प्रगातव्या षड्जन्यासग्रहांशिका ॥

अस्य रागस्यारोहे गान्धारनिषादलङ्घनम् ।

अवरोहे स्वरगतिर् ऋजुतयाऽऽगच्छति ।

अस्योदाहरणम् -- धसरिमगरि मपधनिधपम पधसनिधस

निधपमा रिसरिगरि सनिधसास्सा इत्यालापः ।

इति सावेरीरागः

सावेरिका अभिधा सा	(That rāga) called sāvērī
जाता मालवगौलीय-मेलात्	is born of the mela of
	mālavagaula
पूर्णा	(and is) complete (in all
	svara-s)
प्रातः प्रगातव्या	should be sung in the morning
षड्ज-न्यास-ग्रह-अंशिका	ṣadja is the nyāsa, graha and
	aṁśika.
अस्य रागस्य आरोहे	In the ārōha of this rāga

गान्धार-निषाद-लङ्घनम्

अवरोहे स्वरगतिः

ऋजुतया आगच्छति

अस्य उदाहरणम्

धसरिमगिरि

मपधधनिधपम

पधसनिधस

निधपमा

रिसरिगिरि

सनिधसास्सा

इत्यालापः ।

इति सावेरीरागः

gāndhāra and niṣāda are
skipped,

In the avaroha the svara
movement

comes in a proper order.

The example –

dha sa ri ma ga ri

ma pa dha dha ni dha pa ma

pa dha sa ni dha sa

ni dha pa mā

ri sa ri ga ri

sa ni dha sã ssã

thus is the ālāpa

Thus ends the rāga sāvērī

LESSON NO. 5

Selected Songs in Saṃskṛta

Introduction

This lesson contains text of songs set in Saṃskṛta, which are sung in the South Indian music tradition. As mentioned in the introduction to the last lesson, the purpose of this lesson is to familiarise the students with the areas in music where Saṃskṛta is being applied. The idea is to get students to have a feel of Saṃskṛta as used in the songs and not go too much into the technicalities of the theme and grammar. It would, of course, be quite welcome if students make efforts on their own to understand the dictionary meanings of the words and understand its grammatical structure. This will help them understand not only songs in Saṃskṛta but also those in other related languages. The songs included in this lesson are listed below.

- | | |
|-------------------------------------|-------------------|
| 1. जयदेवकृत गीत-गोविन्द अष्टपदी-1 | प्रलयपयोधिजले |
| 2. अन्नमाचार्य-कीर्तनम् | वन्दे वासुदेवम् |
| 3. नारायणतीर्थकृत-कृष्णलीलातरङ्गिणि | पूरय मम कामम् |
| 4. सदाशिवब्रह्मेन्द्र-कीर्तनम् | स्मर वारं वारम् |
| 5. पुरन्दरदासकृतपदम् | वेङ्कटाचलनिलयम् |
| 6. त्यागराज-कृतिः | नादतनुमनिशम् |
| 7. श्यामाशास्त्री-कृतिः | कनकशैलविहारिणि |
| 8. मुत्तुस्वामिदीक्षित-कृतिः | श्रीसरस्वति |
| 9. स्वातितिरुनाळ्-रामायणकीर्तनम् | भावयामि रघुरामम् |
| 10. महावैद्यनाथशिव-कृतिः | श्रीशङ्करगुरुवरम् |
| 11. सुब्बरामदीक्षित-कृतिः | शङ्कराचार्यम् |
| 12. पापनाशशिव-कृतिः | कृष्णनाम भजरे |
| 13. मैसूरुवासुदेवाचार्य-कृतिः | मनसा वचसा शिरसा |

Note : For some of the songs details of rāga and tāla have not been given because it is not known in which rāga and tāla the composer had intended them to be sung.

Lesson No. - 5(b)

Text of Musical Compositions in Samskrta

1. जयदेवकृत गीत-गोविन्द

अष्टपदी 1

(राग-मालव) "प्रलयपयोधिजले" (ताल-रूपक)

प्रलयपयोधिजले धृतवानसि वेदम्
विहित-वहित्र-चरित्रमखेदम् ।
केशव धृतमीनशरीर जय जगदीश हरे ॥1॥

क्षितिरतिविपुलतरे तव तिष्ठति पृष्ठे
धरणिधरण-किण-चक्रगरिष्ठे ।
केशवधृत कच्छपरूप जयजगदीश हरे ॥2॥

वसति दशनशिखरे धरणी तव लग्ना
शशिनि कलङ्ककलेव निमग्ना ।
केशव धृतशूकररूप जयजगदीश हरे ॥3॥

तव करकमलवरे नखमद्भुतशृङ्गम्
दलितहिरण्यकशिपुतनुभृङ्गम् ।
केशव धृतनरहरिरूप जयजगदीशहरे ॥4॥

छलयसि विक्रमणे बलिमद्भुतवामन
पदनखनीर-जनितजनपावन
केशव धृतवामनरूप जयजगदीश हरे ॥5॥

क्षत्रियरुधिरमये जगदपगतपापम्
स्नपयसि पयसि शमितभवतापम् ।
केशव धृतभृगुपतिरूप जयजगदीश हरे ॥6॥

विवारसि दिक्षु रणे दिक्पति कमनीयम्
दशमुखमौलिबलि रमणीयम् ।
केशव धृतरामशरीर जय जगदीश हरे ॥7॥

वहसि वपुषि विशदे वसनं जलदाभम्
हलहति भीति मिलितयमुनाभम्
केशव धृतहलधररूप जय जगदीश हरे ॥8॥

निन्दसि यज्ञविधेरहह श्रुतिजातं
सदयहृदय दर्शित पशुघातम्
केशव धृतबुद्धशरीर जय जगदीश हरे ॥9॥

स्लेच्छनिवहनिधने कलयसि करवालं
धूमकेतुमिव किमपि करालम् ।
केशव धृतकल्किशरीर जयजगदीश हरे ॥10॥

श्रीजयदेवकवेरिदमुदितमुदारम्
शृणु सुखदं शुभदं भवसारम् ।
केशव धृतदशविधरूप जयजगदीश हरे ॥11॥

वेदानुद्धरते जगन्निवहते भूगोलमुद्बिभ्रते
दैत्यं दारयते बलिं छलयते क्षत्रक्षयं कुर्वते ।
पौलस्त्यं जयते हलं कलयते कारुण्यमातन्वते
स्लेच्छान्मूर्च्छयते दशाकृतिकृते कृष्णाय तुभ्यं नमः ॥

2. अन्नमाचार्य-कीर्तनम्

परुल्लवि - वन्दे वासुदेवं वन्दे वासुदेवम्
वृन्दारकादीश वन्दितपदाब्जम्

चरणम्

1. इन्द्रीवरश्याममिन्दिराकुचतटी-
-चन्दनाङ्कित-लसत्चारुदेहम्
मन्दारमालिका-मकुट-संशोभितम्
कन्दर्पजनकम् अरविन्दनाभम् (वन्दे)

2. दकदकित-कौस्तुभा-धरण-वक्षस्थलम्
खगराज-वाहनम् कमल-नयनम्
निगमादि-सेवितं निजरूप-शेष-
-पन्नगराज-शायिनम् घननिवासम् (वन्दे)

3. करिपुरनाथ संरक्षणेत्तरं
करिराज-वरद संगत-कराब्जम्
सरसीरुहाननम् चक्र-विभ्राजितम्
तिरुवेङ्कटाचलदेवं भजेऽहम् (वन्दे)

3. नारायणतीर्थकृत-कृष्णलीलातरङ्गिणि

(राग-बिलहरि) "पूरय मम कामम्" (ताल - आदि)

पल्लवि - पूरय मम कामं गोपाल

अनुपल्लवि - वारं वारं वन्दनमस्तु तव
वारिजदलनयन (पूरय)

चरणम् -

1. मन्ये त्वामिह माधव देवं माया-स्वीकृत-मानुष-भावं
घन्यैरादृत-तत्त्व-स्वभावं धातारं जगतामतिविभवम् (पूरय)

2. बृन्दावनचर बर्हवितंस बद्धनिकुञ्जवन बहुतरविलास
सान्द्रानन्द समुदीर्णहास सङ्गतकेयूर समुदितदास (पूरय)

3. यत्स्थ-कुर्मादि-दश-महितावतार मदनुग्रहाद् मदनुगोपाल
दास-पति-वरयोगिबुन्द वरनारायणतीर्थवर्धितगोद (पूरय)

4. सदाशिवब्रह्मेन्द्र-कीर्तनम्

"स्मर वारं वारम्"

पल्लवि - स्मर वारं वारं चेतः स्मर नन्दकुमारम्

चरणम् -

घोषकुटीरपयोधृतचोरम् गोकुलबृन्दावनसंचारम् (स्मर)

2. वेणुरवामृतपानकठोरं विश्वस्थितिलयहेतुविहारम् (स्मर)

3. परमहंसहृत्पञ्जरकीरं पटुतरधेनुकबकसंहारम् (स्मर)

5. पुरन्दरदासकृतपदम्

"वेङ्कटाचलनिलयम्"

पल्लवि - वेङ्कटाचलनिलयं वैकुण्ठपुरवासम्

अनुपल्लवि - पङ्कजनेत्रं परमपवित्रम्
शङ्खचक्रधरं चिन्मयरूपम्

चरणम् -

1. अम्बुजोद्भवविनुतं अगणितगुणनामं
तुम्बुरु-नारद-गान-विलोलम् (वेङ्कट.)

2. मकरकुण्डलधरमदनगोपालम्
भक्तपोषक श्रीपुरन्दरविठ्ठलम् (वेङ्कट.)

6. त्यागराज-कृतिः

(राग-चित्तरञ्जनि) "नादतनुमनिशं" (ताल-आदि)

पल्लवि - नादतनुमनिशं शङ्करं नमामि मे मनसा शिरसा

अनुपल्लवि - मोदकर निगमोत्तमं साम-वेदसारं वारं वारम् (नाद)

चरणम् -

सद्योजातादि-पञ्चवक्त्रज-सरिगमपधनी वरसप्तस्वर
विद्यालोलं विदलितकालं विमलहृदय-त्यागराजपालम् (नाद)

7. श्यामाशास्त्री-कृतिः

(राग-पुन्नागवरालि) "कनकशैलविहारिणि" (ताल-आदि)

पल्लवि - कनकशैलविहारिणि अम्ब कामकोटिबाले सुशीले

अनुपल्लवि - वनजभवहरिनुते देवि. हिमगिरिजे ललिते सततं विनतं
माम् परिपालय शङ्करवनिते सति महात्रिपुरसुन्दरि

चरणम् -

1. चण्डमुण्डखण्डन पण्डितेक्षु-दण्ड-कोदण्ड-मण्डित-पाणि
पुण्डरीकनयनार्चितपद पुरवासिनि शिवे हरविलासिनि
2. कम्बुकण्ठि कञ्जसदृशवदने करिराजगमने मणिसदने
शम्बरविदारि तोषि शिवशङ्करि सदा मधुर-भाषिणि
3. श्यामलाम्बिके भवाब्धितरणे श्यामकृष्ण-परिपालिनि जननि
कामितार्थ-फलदायिके कामाक्षि सकललोकसाक्षि

8. मुत्तुस्वामिदीक्षित-कृतिः

(राग-आरभि) "श्रीसरस्वति" (ताल-रूपकम्)

पल्लवि -

श्रीसरस्वति नमोऽस्तु ते वरदे
श्रीपति-गौरीपति-गुरुगुह-विनुते विधियुवते

अनुपल्लवि -

वासनात्रयविवर्जित वरमुनिभावितमूर्ते
वासवाद्यखिलनिर्जर वरवितरण बहुकीर्ते
दरहासयुतमुखाम्बुरुहे अद्भुतचरणाम्बुरुहे
संसारभीत्यापहे सकलमन्त्राक्षरगुहे

9. स्वातितिरुनाळ्-रामायणकीर्तनम्

(राग-सावेरी) "भावयामि रघुरामम्" (ताल-रूपक)

पल्लवि -

भावयामि रघुरामं भव्यसुगुणारामम्

अनुपल्लवि -

भावुकवितरणपरापाङ्गलीलालसितम्

चरणम् -

1. दिनकरान्वयतिलकं दिव्यगाधि-सुतसवना-
वनरचितसुबाहुमुखवधमहत्यापावनं
अनघमीशचापभङ्गं जनकसुताप्राणेशं
घनकुपितभृगुरामगर्वहरमितसाकेतम् (भावयामि)
2. विहताभिषेकमथ विपिनगतमार्गमाया
सहितसीतासौमित्रि शान्ततमशीलं
गुहनिलयगतं चित्रगूटागतभरतदत्त-
महितरत्नमयपादुकं मदनसुन्दराङ्गम् (भावयामि)

3. विततदण्डकारण्यगतविराधदलनं
सुचरितघटजदत्तानुपमितवैष्णवास्त्रम्
पतगवरजटायुनुतं पञ्चवटीविहितवासं
अतिघोरशूर्पणखावचनागतखरादिहरम् (भावयामि)
4. कनकमृगरूपधरखलमारीचहरमिह सु-
जनविमतदशास्यहृतजनकजान्वेषणम्
अनघपम्पातीरसङ्गताञ्जनेयनभोमणि-
तनुजसख्यकरं वालितनुदलनमीशम् (भावयामि)
5. वानरोत्तमसहितवायुसूनुकरार्पित-
भानुशतभास्वरभव्यरत्नाङ्गुलीयं
तेन पुनरानीतान्यूनचूडामणिदर्शनं
श्रीनिधिमुदधितीरे श्रितविभीषणमिलितम् (भावयामि)
6. कलितवरसेतुबन्धं खलनिस्सीमपिशिताशन-
दलनमुरुदशकण्ठविदारणमतिधीरं
ज्वलनपूतजनकसुतासहितं यातसाकेतं
विलसितपट्टाभिषेकं विश्वपालं पद्मनाभम् (भावयामि)

10. महावैद्यनाथशिव-कृतिः

"श्रीशङ्करगुरुवरम्"

(राग-नागस्वरावलि) (ताल-रूपक)

- पल्लवि - श्रीशङ्करगुरुवरं चिन्तयामि भवहरम्
- अनुपल्लवि - साशङ्करतिपतिबाणजालतूलकालनालम्
- चरणम् -
अज्ञानतिभिरतरणि अङ्गीकृतश्रुतिसरणम्
सुज्ञानसुखतरणि सूक्ष्मप्रणवारणम्

11. सुब्बरामदीक्षित-कृतिः

(राग-शङ्कराभरण) "शङ्कराचार्यम्" (ताल-आदि)

पल्लवि -

शङ्कराचार्यं भक्तमनोवशङ्कराचार्यं स्मराम्यहम् (श्री)
पङ्कजातभववेद्यं हृद्यं पङ्कजातभवरोगवैद्यमाद्यम्
सद्गुणसान्द्रं श्रीमहादेवसरस्वतीसंयमीन्द्रचन्द्रम्

अनुपल्लवि -

शङ्करभगवच्चरणापरवर्यं शङ्करकृपया वर्धितवीर्यम्
शङ्खरागसितयशोधुर्यमनि-शङ्कराब्जमवार्यतपश्शौर्यम् (श्री)

चरणम्-

परमज्ञानलतालवालं भव्यतरसुमनोजालम्
परमतखण्डनचण्डिमशीलं परमाद्वैतस्थापनलीलम्
करकलितदण्डकमण्डलुं काशायधरं विनतमुनिमण्डलम्
परमतिविजितहरकुण्डलं शुभवरदं नतधराखण्डलम् (श्री)

12. पापनाशशिव-कृतिः

(राग-बिहाग) "कृष्णनामभजरे" (ताल-देशादि)

पल्लवि -

कृष्णनाम भजरे सुकृतलब्धसमुच्छ्रितमनुजजने

अनुपल्लवि -

उष्णशीतसुखदुःखमये मृगतृष्णिकाम्बुपिपासे मुदा हि

चरणम्-

1. गतागतिकथां स्मर पुनःपुनर् वृथा न विषये चर
श्रितार्तिहर भक्तमनोरथवितरणमन्दारसमानं मानस

ममगाथारिगुलमूलं लसदुरुपातकमयसुमजालं
सीमाधिकशोकबलं विषयविषतरुं न समाश्रय निरवधिदयः॥

13. मैसूरुवासुदेवाचार्य-कृतिः

(राग-बेगडा) "मनसा वचसा शिरसा" (ताल-आदि)

पल्लवि -

मनसा वचसा शिरसानिशं भजत देवदेवम्
सनकादिमुनिगणशरणं नारसिंहम् वासुदेवम्

अनुपल्लवि-

वनजासनाद्यभिवन्दितवरचरणं स्तम्भसमुद्भवम्
दिनराजकोटिसन्निभं हतहिरण्यकशिपुदानवम् (मनसा)

चरणम्-

करुणान्वितं कल्याणगुणभरितं शरणागतप्रह्लादपोषणरतं
करिराजपाञ्चालीमुखनुतमिन्दिरापतिमघहरपतिं
सुररिपुभयानकाद्भुतचरितं वरदिव्यविभूषणविलसितम् (मनसा)

Lesson No.5(c)

Translation of the Text of
Selected Musical Compositions in Samskrta

1. जयदेवकृत गीत-गोविन्द अष्टपदी - 1

1. Gītagōvinda aṣṭapadī - 1

प्रलयपयोधिजले धृतवानसि वेदम् विहित-वहित्र-चरित्रमखेदम् ।
केशव धृतमीनशरीर जय जगदीश हरे ॥1॥

1. हरे	O Lord Hari
जगदीश	ruler of this earth (the universe)
केशव	Lord Kēśava
धृत-मीन-शरीर	who took the form of the fish
जय	be victorious
प्रलयपयोधिजले	In the waters of the sea during deluge time
धृतवानसि	you bore and protected
वेदम्	the veda-s
विहितवहित्र-चरित्रम्	by taking the form of the huge fish and acting like a boat
अखेदम्	(without any strong effort) very easily.

क्षितिरतिविपुलतरे तव तिष्ठति पृष्ठे धरणिधरण-किण-चक्रगरिष्ठे ।
केशवधृत कच्छपरूप जय जगदीश हरे ॥2॥

2. केशव	O Lord Kēśava
धृत-कच्छ-रूप	who took the form of the tortoise
क्षितिः तिष्ठति	while the earth was remaining

तव पृष्ठे
अतिविपुलतरे
धरणि-धर-किण-
चक्रगरिष्ठे]

on your back
(which was) broader than
the earth
and which gloriously bore the
many scars caused by bearing
the earth.

वसति दशनशिखरे धरणी तव लग्ना शशिनि कलङ्ककलेव निमग्ना ।
केशव धृतशूकररूप जय जगदीश हरे ॥3॥

3. केशव O Kēśava
धृतशूकररूप who took the form of the Big
Boar
धरणि while the earth
लग्ना वसति clings to and stays on
तव दशनशिखरे the tip of your canine teeth
इव like
कलङ्ककला the streak of dark spot
शशिनि निमग्ना that has got stuck to the moon.

तव करकमलवरे नखमद्भुतशृङ्गम् दलितहिरण्यकशिपुतनुभृङ्गम् ।
केशव धृतनरहरिरूप जय जगदीशहरे ॥4॥

4. केशव O Kēśava
धृतनरहरिरूप who took the man-lion form
तव करकमलवरे on your lotus like hands (there are)
नखं nails
अद्भुतशृङ्गम् the tips of which are sharp like
the wonderful claws
दलित tore
तनुभृङ्गम् the dark bee-like body
हिरण्यकशिपु of Hiranyakaśipu.

छलयसि विक्रमणे बलिमद्भुतवामन पदनखनीर-जनितजनपावन
केशव धृतवामनरूप जय जगदीश हरे ॥5॥

5. केशव O Kēśava
धृतवामनरूप who took the Vāmana form
छलयसि and you duped
विक्रमणे by your valour
बलिम् the demon Bali
अद्भुत वामन O wonderful Vāmana
जनितजन पावन who brought welfare to people
नीर with the water of Gaṅgā
पदनख that arose from the nails of your
feet.

क्षत्रियरुधिरमये जगदपगतपापम् स्नपयसि पयसि शमितभवतापम् ।
केशव धृतभृगुपतिरूप जय जगदीश हरे ॥6॥

6. केशव O Kēśava
धृतभृगुपतिरूप you took the form of Paraśurāma
the lord of Bhṛgu race.
स्नपयसि you bathe
जगत् this world
पयसि with the waters
क्षत्रियरुधिरमये which is full of the king's blood
अपगतपापम् and cleanse it of sins
शमितभवतापम् and put down the afflictions
of existence (life).

वितरसि दिक्षु रणे दिक्पति कमनीयम् दशमुखमौलिबलि रमणीयम् ।
केशव धृतरामशरीर जय जगदीश हरे ॥7॥

7. केशव O Kēśava
धृतरामशरीर you took the form of Rāma
रणे and in the battle

वितरसि you offer
 रमणीयम् a very pleasant
 दशमुखमौलिबलिम् offering of the heads of Rāvaṇa
 the ten headed demon
 दिक्षु to the quarters
 दिक्पतिकमनीयम् (the offering) which is attractive
 to the lords of the quarters.

वहसि वपुषि विशदे वसनं जलदाभम् हलहति भीति मिलितयमुनाभम्
 केशव धृतहलधररूप जय जगदीश हरे ॥8॥

8. केशव O Kēśava
 धृतहलधररूप who took the form of Balarāma the
 bearer of plough
 वहसि you wear
 वसनम् a garment
 विशदे वपुषि on your beautiful body
 जलदाभम् which is of a dark hue like the
 rain-bearing cloud
 यमुनाभम् similar to the waters of Yamunā river
 मिलित that has come to serve you
 हलहतिभीति out of fear of being struck by your
 plough.

निन्दसि यज्ञविधेरहं श्रुतिजातं सदयहृदय दर्शित पशुघातम्
 केशव धृतबुद्धशरीर जय जगदीश हरे ॥9॥

9. केशव O Lord Kēśava
 धृतबुद्धशरीर who took the form of Buddha
 अहं oh alas
 निन्दसि you hate (set aside)
 श्रुतिजातं the group of veda-s

यज्ञविधेः which preach the mode of sacrifices
 दर्शितपशुघातम् by the killing of animals
 सदयहृदय O Lord Buddha, having a
 compassionate heart.

मलेच्छनिवहनिधने कलयसि करवालं धूमकेतुमिव किमपि करालम् ।
 केशव धृतकल्किशरीर जय जगदीश हरे ॥10॥

10. केशव O Lord Viṣṇu
 धृतकल्किशरीर you took the form of Kalki
 मलेच्छनिवहनिधने for putting down the group of
 Mleccha-s. (the wicked ones),
 कलयसि you wield
 करवालं the sword
 इव which is like
 किमपि करालम् fiery
 धूमकेतु comet.

श्रीजयदेवकवेरिदमुदितमुदारम् शृणु सुखदं शुभदं भवसारम् ।
 केशव धृतदशविधरूप जय जगदीश हरे ॥11॥

11. हरे O Lord Hari
 जगदीश ruler of this earth (the universe)
 केशव Lord Kēśava
 धृत-दशविधरूप who thus took the ten
 incarnations
 जय be victorious.
 शृणु O people listen
 इदं उदितम् to this praise of the Lord spoken
 श्रीजयदेवकवेः by the poet Jayadeva
 उदारम् which is great

सुखदम्	which gives happiness (or is pleasant to the ears)
शुभदम्	which produces auspiciousness
भवसारम्	which is a very great possession in life.

वेदानुद्धरते जगन्निवहते भूगोलमुद्भिभ्रते
दैत्यं दारयते बलिं छलयते क्षत्रक्षयं कुर्वते ।
पौलस्त्यं जयते हलं कलयते कारुण्यमातन्वते
म्लेच्छान्मूर्च्छयते दशाकृतिकृते कृष्णाय तुभ्यं नमः ॥

तुभ्यं नमः	my salutations to you
कृष्णाय	for Kṛṣṇa
वेदान् उद्धरते	who brought back the veda-s
जगन्निवहते	who bore the earth
भूगोलं उद्भिभ्रते	who uplifted the earth
दारयते	who cut off
दैत्यं	the demon Hiraṇyakaśipu
छलयते	who deceived
बलिं	Bali
कुर्वते	who performed
क्षत्रक्षयं	the uprooting of the kṣatriya-s
जयते	who conquered
पौलस्त्यं	son of Pulastya (Rāvaṇa)
कलयते	who wielded
हलं	the plough
आतन्वते	who spread the concept of
कारुण्यं	mercy to all beings
मूर्च्छयते	who destroyed
म्लेच्छान्	the wicked Mleccha-s
दशाकृतिकृते	who thus took the ten incarnations.

2. अन्नमाचार्य कीर्तन

2. Kirtanaa of Annamācārayaa

पल्लवि -
वन्दे वासुदेवं वन्दे वासुदेवम् वृन्दारकादीश वन्दितपदाब्जम्

वन्दे	I worship
वासुदेवम्	Vāsudeva
पदाब्जम्	who has lotus feet
वन्दित	worshipped by
वृन्दारकादीश	hosts of great people.

चरणम् -

1. इन्दीवरश्याममिन्दिराकुचतटी-चन्दनाङ्कित-लसत्वारुदेहम्
मन्दारमालिका-मकुट-संशोभितम् कन्दर्पजनकम् अरविन्दनाभम् (वन्दे)

इन्दीवरश्यामम्	who is bluish black like the blue lily
चारुदेहम्	with the beautiful body
लसन्	which is dazzling
चन्दनाङ्कितम्	with the sandal paste mark
इन्दिराकुचतटी	from the bosom of Goddess Lakṣmī
संशोभितम्	who shines in all glory
मकुट	with the crown
मन्दारमालिका	decorated with the garland of mandara flowers
कन्दर्पजनकम्	the father of Cupid
अरविन्दनाभम्	who has lotus in his navel.

2. दकदकित-कौस्तुभा-धरण-वक्षस्थलम् खगराज-वाहनम्
कमल-नयनम्
निगमादि-सेवितं निजरूप-शेष-पन्नगराज-शायिनम्
घननिवासम् (वन्दे)

वक्षस्थलम्	whose chest
धरणम्	bears
दकदकित-कौस्तुभ	the brightly sparkling Kaustubha gem
वाहनम्	who has as his vehicle
खगराज	garuḍa, the king of birds
कमलनयनम्	who has lotus-like eyes
सेवितम्	who is served (who is the purport of)
निगमादि	by the veda-s and other scriptures
पन्नगराजशायिनम्	who is reclining on Adīṣṭeṣa, the king of
	serpents
निजरूपशेष	who is his own form, the Adīṣṭeṣa,

3. करिपुरनाथ संरक्षणे तत्परं करिराज-वरद संगत-कराब्जम्
सरसीरुहाननम् चक्र-विभ्राजितम् तिरुवेङ्कटाचलदेवं भजेऽहम् (वन्दे)

तत्परम्	who is bent on
रक्षणे	protecting
करिपुरनाथ	the lord of Karipura
कराब्जम्	whose lotus like hand
सङ्गत	is engaged
करिराजवरद	in blessing the lord of elephants
सरसीरुहाननम्	whose face is like lotus
चक्र-विभ्राजितम्	who is shining with the discus
भजे अहम्	I worship
तिरुवेङ्कटाचलम्	the Lord Vēṅkaṭeṣa

3. नारायणतीर्थकृत कृष्णलीलातरङ्गिणि
3. Kṛṣṇalīlātarāṅgiṇi of Nārāyaṇatīrtha

पल्लवि - पूरय मम कामं गोपाल

गोपाल	O Gōpāla
पूरय	fulfill
मम कामम्	my desire

अनुपल्लवि - वारं वारं वन्दनमस्तु तव वारिजदलनयन (पूरय)

वारिजदलनयन !	O Lord, possessed of eyes like
	the petals of lotus !
वन्दनमस्तु	my obeisance
तव	to you
वारं वारम्	again and again

चरणम्-

1. मन्ये त्वामिह माधव देवं माया-स्वीकृत-मानुष-भावं
धन्यैराहत-तत्त्व-स्वभावं धातारं जगतामतिविभवम् (पूरय)

माधव	O God Mādhava (husband of Lakṣmī)
इह	here
मन्ये	I think
त्वाम्	of you
देवम्	as a Supreme Being
माया-स्वीकृत*1*	you, who has taken the human
मानुष-भावम्]	form due to the power of māyā.
धन्यैः आदृत-	whose blissful and true nature is
तत्त्व स्वभावम्]	adored by the fortunate ones,
धातारं	who gives (is the giver of)
अति विभवम्	prosperity in abundance
जगताम्	to the devotees in this world.

2. बृन्दावनचर बर्हावतंस बद्ध कुञ्जवन बहुतरविलास
सान्द्रानन्द समुदीर्णहास सङ्गतकेयूर समुदितदास (पूरय)

बृन्दावनचर	O Lord who sports in the Bṛndāvana
बर्हावतंस	who has decorated himself with
	the peacock's feather
बहुतरविलास	O One who sports in different ways
बद्धकुञ्जवन	in the thick bowers of the garden
सान्द्रानन्द	full of perfect joy

समुद्गीर्णहास beaming with the outburst of laughter,
 सङ्गतकेयूर wearing bracelets of gold,
 समुदितहास who makes happy the supplicants
 (devotees).

3. मत्स्य-कूर्मादि-दश-महितावतार मदनगोपाल
 वात्सल्यपालित-वरयोगिवृन्द वरनारायणतीर्थवर्धितमोद (पूरय)

मत्स्य-कूर्मादि- The Lord who has taken the ten
 दश-महितावतार] divine incarnations, namely the fish,
 tortoise and others;
 मदनगोपाल who shows eagerness to bless me,
 मदनगोपाल Cupid-like Gōpāla (protector of cows),
 वात्सल्यपालित who protected the hosts of
 वरयोगिवृन्द] holy sages out of affection,
 वर नारायणतीर्थ- who increases the joy in
 वर्धितमोद] the heart of the best one,
 Śrī Nārāyaṇatīrtha.

Notes

This song appeals to God to give him (Nārāyaṇatīrtha) his desired boon, namely, salvation. He pays respects again and again which is one aspect of the nine forms of bhakti cf. Tyāgarāja's song "vandanamū raghunandana".

1. The Lord Viṣṇu under the power of māyā becomes active and is born as Kṛṣṇa This is to save people and kill the demons.

2. Kṛṣṇa is fond of moving about in Bṛndāvana in the Tulasi garden. In legends Tulasi is considered to be a holy plant and wife of Viṣṇu. In fact it is said that whoever worships Viṣṇu with tulasi attains salvation. He is not born again.

4. सदाशिवब्रह्मेन्द्र कीर्तन

4. Kirtana of Sadāśivabrahmēndra

पल्लवि - स्मर वारं वारं चेतः स्मर नन्दकुमारम्

चेतः O mind
 स्मर remember
 वारं वारम् again and again
 नन्दकुमारम् Kṛṣṇa (son of Nanda)
 स्मर and meditate upon him.

चरणम्-

1. घोषकुटीरपयोधृतचोरम् गोकुलबृन्दावनसंचारम् (स्मर)

घोषकुटीरपयोधृत- the stealer of milk and ghee
 चोरम्] from cow-herd hamlets
 गोकुलबृन्दावन- who moves about in Bṛndāvana
 सञ्चारम्] amidst cow-herds.

2. वेणुरवामृतपानकठोरं विश्वस्थितिलयहेतुविहारम् (स्मर)

वेणु-रवामृत-पान- who is deeply engrossed in
 कठोरम्] drinking the nectar of the
 sound of flute
 विश्व-स्थिति-लय- who sportingly becomes the
 हेतु-विहारम्] cause for the sustenance and
 absorption of the universe

Note : God creates, protects and sustains this world sportingly. He very easily does this task. This is the Vedantic view. cf. लीलासृष्टिजगत्त्रयमने in the kṛti "राम भक्ति साम्राज्य"

3. परमहंसहृत्पञ्जरकीरं पटुतरधेनुकबकसंहारम् (स्मर)

परमहंसहृत्पञ्जर- कीरम्]	he is the parrot residing in the heart of realised souls.
पटुतरधेनुकबक- संहारं]	he killed skilfully the demons Dhenuka and Baka.
परमहंस	refers to the one who has realised his identity with the supreme being through supreme knowledge. Thus he is a fully evolved soul.

Note: Dhenuka and Baka are demons sent by Kamsa to kill Kṛṣṇa. Dhenuka is one who came in the form of a bull and Baka came in the guise of a crane.

5. पुरन्दरदासकृत पद

5. Pada of Purandaradāsa

पल्लवि -

वेङ्कटाचलनिलयं वैकुण्ठपुरवासम्

वेङ्कटाचलनिलयम्	Oh God residing at Tiruvēṅkaṭa (Tirupati mountain)
वैकुण्ठपुरवासम्	who resides at Vaikuṇṭha.

अनुपल्लवि -

पङ्कजनेत्रं परमपवित्रम् शङ्खचक्रधरं चिन्मयरूपम्

पङ्कजनेत्रम्	whose eyes are like the lotus flowers
परमपवित्रम्	the most pure one.

शङ्खचक्रधरम्

who has in his hands the
conch and the discus
who is of the form of pure
consciousness.

चिन्मयरूपम्

वरणम् -

1. अम्बुजोद्भवविनुतं अगणितगुणनामं तुम्बुरु-नारद-
गान-विलोलम् (वेङ्कट.)

विनुतम्

who is worshipped

अम्बुजोद्भव

by the Creator born from the lotus

अगणितगुणनामम्

whose qualities and forms are
many (innumerable)

तुम्बुरुनारदगान-

who is much attracted by the

विलोलम्]

music of Tumburu and Nārada.

2. मकरकुण्डलधरमदनगोपालम् भक्तपोषक श्रीपुरन्दरविट्ठलम् (वेङ्कट.)

मदनगोपालम्

(I worship) Madanagōpāla

मकरकुण्डलधर

wearing the makara ear-rings

भक्तपोषक

who helps his devotees.

श्रीपुरन्दरविट्ठलम्

Lord Purandaraviṭṭhala.

6. त्यागराज-कृतिः

6. Kṛti of Tyāgarāja

पल्लवि -

नादतनुमनिशं शङ्करं नमामि मे मनसा शिरसा

अनुपल्लवि -

मोदकरं निगमोत्तमं साम-वेदसारं वारं वारम् (नाद)

नमामि	I salute (bow)
मे मनसा	with my heart
शिरसा	and with my head (both mentally and physically)
शङ्करम्	Lord Siva
अनिशम्	again and again (day and night)
नादतनुम्	who is of the form of the primordial sound (Nāda).
सामवेदसारम्	who is the essence of Sāmavēda
निगमोत्तम	which is the best among the veda-s
मोदकर	which brings bliss or joy.
वारं वारम्	Again and again (I salute)

चरणम् -

सद्योजातादि-पञ्चवक्त्रज-सरिगमपधनी वरसप्तस्वर
विद्यालोलं विदलितकालं विमलहृदय-त्यागराजपालम् (नाद)

विद्यालोलं	who feels happy with the knowledge of
वरसप्तस्वर	the melodious seven notes
स-रि-ग-म-प-	sa, ri, ga, ma, pa, dha, ni originating
ध-नि सद्योजातादि]	from the five faces Sadyōjāta etc.
पञ्चवक्त्रज]	(Vāmadēva, Aghora, Tatpuruṣa, and
	Isāna of Siva)
विदलितकालम्	who destroyed Yama
विमलहृदयत्याग	who protects Tyāgarāja whose
राजपालम्]	heart is pure.

Note : In this songs Saint Tyāgarāja says that Lord Siva is of the form of Nāda (the sound) which is the essence of Sāmavēda. Thus he tries to bring about the close relationship of Sāmavēda with Lord Siva. He further describes the musical notes as having come out of the mouth of Siva. Thus the link between Nāda, Siva, Sāmavēda and Sāmavēda is established.

7. श्यामाशास्त्री-कृतिः

7. Kṛti of Syāmāśāstrai

पल्लवि -

कनकशैलविहारिणि अम्ब कामकोटिबाले सुशीले
अनुपल्लवि -

वनजभवहरिनुते देवि हिमगिरिजे ललिते सततं
विनतं माम् परिपालय शंकरवनिते सति महात्रिपुरसुन्दरि

अम्ब

कनकशैलविहारिणि

कामकोटिबाले

सुशीले

नुते

वनजभवहरि

देवि

हिमगिरिजे

ललिते

शङ्करवनिते

सति

महात्रिपुरसुन्दरि

परिपालय

माम्

सततं विनतम्

O Goddess

sporting in the golden mountain
(Himālaya)

O divine being of Kāñci Kāmakōṭi Pītha
of virtuous quality
praised

by the Creator (seated on the lotus)
and Lord Viṣṇu

O Goddess

the daughter of the mountain
king Himavān

O Lalitā

the consort of Lord Siva

the chaste one (daughter of Dakṣa)

the glorious Tripurasundari

protect

me

who is always a humble devotee of
you

चरणम् -

1. चण्डमुण्डखण्डन पण्डितेश्व-दण्ड-कोदण्ड-मण्डित-पाणि
पुण्डरीकनयनार्चितपद पुरवासिनि शिवे हरविलासिनि

कण्ड मुण्ड	who is an adept in putting down the
खण्डन मुण्डिते]	cruel demons caṇḍa and muṇḍa
पाणि	whose hand
मुण्डित	is decorated
शुण्डकोदण्ड	with a bow of sugar-cane
पुरवासिनि	who resides in Śrīpura
पद	whose feet
पुण्डरीक-नयनार्चित	are worshipped by the lotus-eyed
	Viṣṇu
शिवे	the auspicious one
हरविलासिनि	who gives joy to Lord Siva.

2. कम्बुकण्ठि कञ्जसदृशवदने करिराजगमने मणिसदने
शम्बरविदारि तोषि शिवशङ्करि सदा मधुर-भाषिणि

कम्बुकण्ठि	whose neck is like that
	of a pitcher
वदने	whose face
कञ्ज-सदृश	is like the lotus
करिराजगमने	whose gait(walking) is like that
	of the majestic elephant
मणिसदने	whose abode is a gem-set palace
शम्बरविदारि	who is the destroyer of Sambarāśura
तोषि	who is of the form of joy
शिवशङ्करि	the one who brings auspiciousness
सदा	who always
मधुर-भाषिणि	speaks sweetly.

3. श्यामलाम्बिके भवाब्धितरणे श्यामकृष्ण-परिपालिनि जननि
कामितार्थ-फलदायकि कामाक्षि सकललोकसाक्षि

श्यामलाम्बिके	O the Goddess Syāmalāmbā
भवाब्धितरणे	who takes one across the ocean of
	life

परिपालिनि	who protects
श्यामकृष्ण	(her devotee) Syāmakṛṣṇa
जननि	O mother
कामितार्थफलदायकि	who gives the desired boons
कामाक्षि	O Kāmākṣi
सकल-लोक-साक्षि	who is the witness of all the
	actions of all the worlds.

Note : This song by Syāmā Sāstrāi is full of devotional fervour. There are descriptions of the physical form as well as noble qualities. The divine form of Kāmākṣī holding the bow of sugarcane is referred to here. She is one who revived the love in the heart of Siva. Hence the sugarcane bow. This is the bow of cupid also.

8. मुत्तुस्वामि दीक्षितर् कृति

8. Kṛti of Muttusvāmi Dīkṣitar

पल्लवि-

श्रीसरस्वति नमोऽस्तु ते वरदे श्रीपति-गौरीपति-
गुरुगुह-विनुते विधियुवते

अनुपल्लवि -

वासनात्रयविवर्जित वरमुनिभावितमूर्ते
वासवाद्यखिलनिर्जर वितरण बहुकीर्ते
दरहासयुतमुखाम्बुरुहे अद्भुतचरणाम्बुरुहे
संसारभीत्यापहे सकलमन्त्राक्षरगुहे

श्रीसरस्वति	O Goddess Sarasvati
वरदे	the giver of boons
परदेवते	the Supreme Being
विनुते	who is worshipped

श्रीपति-गौरीपति- by Viṣṇu (the lord of Lakṣmī),
 गुरुगुह] Siva (the lord of Gauri) and
 Śrī Dīkṣita (Guruguha)
 विधियुवते the wife of Creator (Brahma)
 नमोऽस्तु ते my respects to you.
 भावितमूर्ते whose form is visualised
 वरमुनि by great sages
 वासनात्रय-विवर्जित who is free from the three vāsanā-s
 बहुकीर्ते who has attained great fame
 वरवितरण by giving the desired boons
 वासवाद्यखिल निर्जर to Indra and all heavenly beings
 दरहासयुत- whose lotus-like face is
 मुखाम्बुरुहे] beaming with a gentle smile
 अद्भुत- whose lotus-like feet are
 चरणाम्बुरुहे] wonderful (because they give all boons
 when saluted by true devotees)
 संसारभीत्यापहे who removes the fear of this life
 (by giving proper knowledge)
 सकल-मन्त्राक्षरगुहे who is the abode of all sacred
 mantra-s and holy syllables
 (compare अकचटतपादिवर्णे and
 मातृकार्णशरीरिणीम्).

9. स्वातितिरुनाळ-रामायणकीर्तनम्

9. Rāmāyaṇakīrtanaṃ of Svātītirunāl

पल्लवि -

भावयामि रघुरामं भव्यसुगुणारामम्

भावयामि I meditate on
 रघुरामम् Rama born in the family of Raghu
 भव्यसुगुणारामम् attractive by his good qualities

अनुपल्लवि -

भावुकवितरणपरापाङ्गलीलालसितम्

लसितम् shining beautifully.
 अपाङ्गलीला by his side-long glances
 भावुकवितरण which gives the desires things
 (to his devotees)

चरणम् -

1. दिनकरान्वयतिलकं दिव्यगाधि सुतसवना-
 वनरचितसुबाहुमुखवधमहल्यापावनं
 अनघमीशचापभङ्गं जनकसुताप्राणेशं
 घनकुपितभृगुरामगर्वहरमितसाकेतम् (भावयामि)

दिनकरान्वयतिलकम् who is the foremost one in
 the lunar race
 सुबाहुमुखवधम् who killed the demons Subāhu and
 others
 सवनावनरचित while protecting the sacrifice
 दिव्य-गाधि सुत performed by (Viśvāmitra) the
 son of the great Gādhi
 अहल्यापावनम् who purified Ahalyā
 अनघम् who is full of merits
 ईश-चाप-भङ्गम् who broke Śiva's bow
 जनकसुताप्राणेशम् the beloved one to Sītā, the
 daughter of Janaka
 इत साकेतम् who came back to Ayodhya
 गर्वहरम् who put down the pride
 भृगुराम of Paraśurāma, the son of Bhṛgu.
 घनकुपित who was extremely angry

2. विहताभिषेकमथ विपिनगतमार्यवाचा
 सहितसीतासौमित्रि शान्ततमशीलं
 गुहनिलयगतं चित्रगूटागतभरतदत्त-महितरत्नमयपादुकं
 मदनसुन्दराङ्गम् (भावयामि)

विहताभिषेकम् अथ आर्यवाचा विपिनगतम् सहित-सीता- सौमित्रि] शान्ततमशीलम् गुहनिलयगतम् दत्त-महित- रत्नमय-पादुकम्] चित्रगूढागतभरत मदनसुन्दराङ्गम्	whose coronation was stopped therefore who by the order of the father went to the forest along with Sitā and Lakṣmaṇa, son of Sumitrā whose nature is soft who went to the residence of Guha who gave the beautiful gem-set pair of sandals to Bharata who came to Citrakūṭa whose physique is as beautiful as that of Cupid
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3. विततदण्डकारण्यगतविराधदलनं सुचरितघटजदत्तानुपमितवैष्णवास्त्रम् पतगवरजटायुनुतं पञ्चवटीविहितवासं अतिघोरशूर्पणखावचनागतखरादिहरम् (भावयामि)	
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वितत विराध-दलनं दण्डकारण्यगत दत्त-अनुपमित- वैष्णवास्त्रम्] सुचरितघटज पतगवरजटायुनुतम् पञ्चवटी-विहित- आवासम्] खरादिहरम् आगत अति-घोर- शूर्पणखा-वचन]	who killed Virāḍha who was living in the Daṇḍaka forest who was given the unequalled bow and arrow of Viṣṇu by (Agastya) the treasure-house of penance, born from the pitcher praised by Jaṭāyu, the king of birds who stayed at Pañcavāṭī who killed Khara and other demons who came by the words of the extremely frightful Sūrpaṇakhā
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4. कनकमृगरूपधरखलमारीचहरमिह सु-जनविमतदशास्यहृतजनकजान्चेष्टणम् अनघपम्पातीरसङ्गताञ्जनेयनभोमणि-तनुजसख्यकरं वालितनुदलनमीशम् (भावयामि)	
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खलमारीचहरम् कनकमृगरूपधर इह जान्चेष्टणम् जनकजा दशास्यहृत सुजनविमत अनघम् नभोमणि-तनुज- सख्यकरम्] आञ्जनेय पम्पातीरसङ्गत वालितनुदलनम् ईशम्	who killed the wicked Mārīca who came in the form of a golden deer here who went in search of (Jānakī) the daughter of Janaka taken forcibly by Rāvaṇa, the ten-headed one derided by good people the priceless one who made friendship with Sugrīva, the son of Sun which was brought about by Hanumān while staying on the banks of the river Pampā who killed Vālī who controls this world
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5. दानरोत्तमसहितदायुसूनुकरार्पित- भानुशतभास्वरभव्यरत्नाङ्गुलीयं तेन पुनरानीतान्यूनचूडामणिदर्शनं श्रीनिधिमुदघितीरे श्रितविभीषणमिलितम् (भावयामि)	
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अर्पित भव्यरत्नाङ्गुलीयम् भानुशतभास्वर दायुसूनुकर वानरोत्तमसहित	who placed the beautiful gem-set ring, lustrous like hundreds of suns in the hands of Hanumān, the son of Wind God who was with Sugrīva, the best among the monkeys
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अन्यून-चूडामणि-	who got the invaluable
दर्शनम्]	cūḍāmaṇi sent by Sītā
पुनरानीत	brought back
तेन	by him (Hanumān)
श्रीनिधिम्	who is a treasure-house of wealth
श्रित-विभीषण-	who joined Vibhīṣaṇa, who
मिलितम्]	sought refuge
उदधितीरे	on the banks of the ocean

6. कलितवरसेतुबन्धं खलनिस्सीमपिशिताशन-
दलनमुरुदशकण्ठविदारणमतिधीरं
ज्वलनपूतजनकसुतासहितं यातसाकेतं
विलसितपट्टाभिषेकं विश्वपालं पद्मनाभम्

कलित-वर-	who built the beautiful dam
सेतुबन्धम्]	(across the ocean)
खल-निस्सीम-	who put down several wicked
पिशिताशन-दलनम्]	demons, the flesh eaters
उरुदशकण्ठ-	who killed the ten-headed
विदारणम्]	one (Rāvaṇa)
अतिधीरम्	who is a very brave one
ज्वलन-पूत-	who is along with the
जनकसुता	daughter of Jānaka (Sītā)
सहितम्]	purified in the fire
यातसाकेतम्	who reached Sākēta (Ayōdhyā)
विलसित-	who shone by the coronation
पट्टाभिषेकम्]	
विश्वपालम्	who is the protector of this universe
पद्मनाभम्	who has lotus in his navel region, the Padmanābha, the presiding deity at Tiruvananthapuram.

Note: Padmanābha is also the mudrā of the composer
of this Song. Śrī Tirunāl.

10. महावैद्यनाथशिव-कृतिः

10. Kṛti of Mahā Vaidyanāthanātha Śiva

पल्लवि-

श्रीशङ्करगुरुवरं चिन्तयामि भवहरम्

चिन्तयामि

I meditate on

श्रीशङ्करगुरुवरम्

the great preceptor Lord Śiva

भवहरम्

who destroys the evils of life

अनुपल्लवि-

साशङ्करतिपतिबाणजालतूल कालानलम्

कालानलम्

who is the destructive fire

तूल

burning the dust heap of

बाणजाल

the shower of arrows

साशङ्करतिपति

aimed by the apprehensive

husband of Rati (cupid)

चरणम्-

अज्ञानतिमिरतरणिं अङ्गीकृतश्रुतिसरणिम्

सुज्ञानसुखतरणिं सूक्ष्मप्रणवारणिम्

अज्ञान-तिमिर-

who takes one across the

तरणिम्]

darkness of ignorance

अङ्गीकृत-श्रुति-

who has accepted and followed

सरणिम्]

the path shown by the veda-s

सुज्ञान-सुख-तरणिम्

who brings about easily

supreme knowledge

सूक्ष्म-प्रणवारणिम्

who like a churning stick, brings forth

the subtle nature of praṇava

(Om, the primary mantra)

11. सुब्बरामदीक्षित-कृतिः

11. Kṛti of Subbarāma Dīkṣita

पल्लवि- शङ्कराचार्यं भक्तमनोवशङ्कराचार्यं स्मराम्यहम्

स्मरामि अहम् I remember in my mind
शङ्कराचार्यम् Saṅkara the (advaitic) preceptor
भक्तमनोवशङ्कर- the teacher who captivates
आचार्यं] the minds of devotees

पङ्कजातभववेद्यं हृद्यं पङ्कजातभवरोगवैद्यमाद्यम्

पङ्क-जात- who is understood by the Creator
भववेद्यम्] born in the lotus (Brahma)
हृद्यम् the pleasant one
पङ्क-जात- who is the bestower of medicine
भवरोगवैद्यम्] for the diseases arising out of this
'muddy' (dirty) life
आद्यम् who is the primordial one

सद्गुणसान्द्रं श्रीमहादेवसरस्वतीसंयमीन्द्रचन्द्रम्

सद्गुणसान्द्रम् who is the abode of all good qualities
चन्द्रम् who is the moon
श्रीमहादेव-सरस्वती- to that great sage Mahādēva
संयमीन्द्र] Sarasvatī Samyamindra

अनुपल्लवि-

शङ्करभगवच्चरणापरवर्यं शङ्करकृपया वर्धितवीर्यम्
शङ्खरागसितयशोधुर्यमनिशङ्कराब्जमवार्यतपशौर्यम् श्री

शङ्करभगवत्- who is another incarnation of
चरणापरवर्यम्] Lord Saṅkara

वर्धित-वीर्यम्

शङ्करकृपया

शङ्खराग-सित-

यशो-धुर्यम्]

अनिशम्

कराब्जभव-आर्य-

तपशौर्यम्]

श्री

whose prowess was increased
by the grace of Siva

whose fame which is white like the
colour of conch stands out gloriously

always

whose lotus like hand shows the
power of the penance

Sri

चरणम्- परमज्ञानलतालवालं भव्यतरसुमनोजालम्

परम-ज्ञान-

लतालवालम्]

भव्यतर-सुमनो-

जालम्]

चण्डिमशीलम्

परमत-खण्डन

परमाद्वैत-स्थापन-

लीलम्]

who is the bund for the creeper
of supreme knowledge

who is the collection (net) for
the humbleness

who is adept

in conquering other religions

who sportingly establishes the
great advaita system

करकलितदण्डकमण्डलुं काशायधरं विनतमुनिमण्डलम्
वरमतिविजितहरकुण्डलं शुभवरदं नतधराखण्डलम् श्री

करकलित-

दण्डकमण्डलम्]

काशायधरम्

विनत-मुनि-

मण्डलम्]

वरमतिविजित-

हर-कुण्डलम्]

who has in his hands the holy
stick and the water vessel

who wears the ascetic robe

who is saluted by the host
of sages

who by his excellent

intelligence conquered the
ear-drop of Siva (i.e., Patañjali),

शुभवरदम्

नतधराखण्डलम्

श्री

who gives auspicious boons

who is honoured by the whole world

Sri

12. पापनाशशिव-कृतिः
12. Kṛti of Pāpanāśam Sivan

पल्लवि- कृष्णनामभजरे सुकृतलब्धसमुच्छ्रितमनुजजने

मनुजजने Oh! People
सुकृतलब्ध- born as human beings by
समुच्छ्रित] their good deeds
भजरे (you all) sing
कृष्णनाम the Lord's name Kṛṣṇa

अनुपल्लवि- उष्णशीतसुखदुःखमये मृगतृष्णिकाम्बुपिपासे मुदा हि

मुदा हि In vain
मृगतृष्णिकाम्बु- trying to quench the thirst
पिपासे] with the waters of the mirage
उष्ण-शीत-सुख- in this life full of heat and
दुःखमये] cold and joy and sorrow

चरणम्-

1. गतागतिकथां स्मर पुनःपुनर् वृथा न विषये चर
श्रितार्तिहर भक्तमनोरथवितरणमन्दारसमानं मानस

स्मर remember
गता-गति-कथाम् that fact of birth and death
वृथा न चर do not wander
पुनःपुनर् again and again
विषये seeking the pleasures of life
मानस Oh mind (sing)
श्रितार्तिहरम् that one who puts down the
sorrows of those who seek refuge
भक्त-मनोरथ- who is like the divine māndāra tree in
वितरण-मन्दार-] fulfilling the desires of the devotees
समानं]

2. कामाद्यरिकुलमूलं लसदुरुपातकमयसुमजालं
सीमाधिकशोकबलं विषयविषतरं न समाश्रय निरवधिदय

न समाश्रय Do not take upto
विषयविषतरं to the poisonous tree of pleasures
कामाद्यरिकुलमूलम् whose roots are the group of
लसद्-उरुपातक- which has the clusters of
मय-सुमजालं] bright flowers which are
the collection of sins
सीमाधिकशोकबलम् which is made strong by
निरवधिदय boundless sorrow
Oh Lord whose mercy is unbound

13. मैसूरुवासुदेवाचार्य-कृतिः

पल्लवि-

मनसा वचसा शिरसानिशं भजत देवदेवम्
सनकादिमुनिगणशरणं नारसिंहम् वासुदेवम्

भजत Praise
देवदेवम् that god of gods
अनिशम् always
नारसिंहम् that Narasimha
वासुदेवम् the son of Vasudeva (Kṛṣṇa)
सनकादि-मुनिगण- who is the refuge for
शरणम्] Sanaka and other sages
मनसा in mind
वचसा in speech
शिरसा and by prostrating with the head

अनुपल्लवि-

वनजासनाद्यभिवन्दितवरचरणं स्तम्भसमुद्भवम्
दिनराजकोटिसत्रिभं हतहिरण्यकशिपुदानवम् (मनसा)

वनजासनादि-	whose holy feet are saluted by
अभिवन्दित-]	the Greater and others
वर-चरणम्]	
स्तम्भ-समुद्भवम्	who appeared from the pillar
दिनराज-कोटि-	who is lustrous as crores of suns
सन्निभम्]	
हत-हिरण्यकशिपु-	who killed the demon
दानवम्]	Hiraṇyakaśipu

चरणम्-

करुणान्वितं कल्याणगुणभरितं शरणागतप्रह्लादपोषणरतं
करिराजपाञ्चालीमुखनुत-मिन्दिरापतिमघरपतिं
सुररिपुभयानकाद्भुतचरितं वरदिव्यविभूषणविलसितम् (मनसा)

करुणान्वितम्	who is full of mercy
कल्याणगुणभरितम्	who is full of auspicious qualities
शरणागत-प्रह्लाद-	who is engaged in protecting
पोषणरतम्]	Prahlāda who sought protection
करिराज-पाञ्चाली-	who is praised by Gajendra,
मुख-नुतम्]	Draupadī and others
इन्दिरापतिम्	Lord of Lakṣmī
अघहरपतिम्	who removes all sins
सुररिपु-भयानक-	whose wonderful acts cause fear to
अद्भुतचरितम्]	the demons, the enemies of gods
वर-दिव्य-विभूषण-	who shines beautifully with extremely
विलसितम्]	auspicious ornaments